

FILM-LOVERS' ANNUAL



KAREN MORLEY



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FILM-LOVERS' ANNUAL



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LORETTA YOUNG

This "ART" Business

The Police Officer in "Emil and the Detectives," wishes Emil (Rolf Wenkhaus) good luck on his trip to Berlin. A film directed by Gerhard Lamprecht.



by
L. C. PINNER

IN discussing the art of the kinema, it becomes necessary to arrive at some sort of definite conclusion as to what is meant by that very elusive and elastic term—"art."

You have got to decide what exactly you mean when you apply it to the kinema in order to estimate to what extent, and in what degree, it can be applicable to pictorial presentation.

The dictionary's first interpretation is "the employment of means to the accomplishment of some end," or "the skilful adaptation and application to some purpose or use of knowledge or power acquired from nature."

The first of these seems applicable to any picture, whatever its merit, whether it be the worst programme picture which was ever produced, or the most masterly achievement of a Pommer or a Lubitsch. Another interpretation seems to point, too, to the fact that the kinema is an art whether it wants to be or not, i.e., "a system of rules and established methods to facilitate the performance of certain action."

Yet on the other hand art can mean something that "is opposed to science," or "the power or quality of seeing and transcribing the beautiful or æsthetical in nature," in which case its application to the kinema becomes far less general. But that last is, I think, the general definition of

the art we mean to imply when we argue whether it can be applied to the kinema.

To my mind it is definitely not one of the fine arts, such as architecture, sculpture or painting, because it relies basically on mechanics to produce its effect. On the other hand, there is no reason why it should not measure up to the definition we have stated: that it can perceive and transcribe the beautiful in nature; for the term "nature" may well be considered to contain the depiction of the dramatic in human nature.

But, basically, it must be confessed that film producers as a whole have very little regard for the artistic in films. It has been proved again and again that it is "box-office" that counts and "box office" is the moloch of the movie moguls.

Every picture that is made is made with an eye to the pennies that will come rolling in from those who are seeking an hour's entertainment, rather than an artistic education.

After all, who is going to blame film magnates for this attitude, for it is their business to give the public what they think it wants, and not to try to educate them into the æsthetic beauties which might conceivably be induced by the alliance of an intelligent brain and a motion picture camera.

All the early Swedish films such as *Gosta Berling* which brought Greta Garbo and Mauritz

Still into the limelight, never made much for the exhibitors, although they did have some effect on the mechanics of making pictures. Then later the *Cabinet of Dr. Caligari*, *The Street*, *Warning Shadows*, *The Student of Prague*, *The Nieblungen* and *Kriemhilda's Revenge* all tried to strike out on new and original lines in an attempt "to perceive and transcribe the beauties and vagaries of nature."

Art somehow creeps unconsciously into the modern movie in spite of the box office and not because of it. Thus in *Cavalcade*, for example, there is a dignity and beauty definitely artistic, although I am perfectly certain that if the producers of this picture had not realised the box office value quite apart from its artistic content, it would never have been made.

Leaving productions as a whole on one side for the moment, there must always be art in a film because every actor is, whether he acknowledges it or not, an artiste, good, bad or indifferent. For that reason many films, which as a whole are inartistic, contain sequences which transcend their banality.

Any of George Arliss' films, I think, merit the application of "artistic" simply because of that actor's power of interpretation. Barbara Stanwyck's performance in *Forbidden*, Lynn Fontanne's and Alfred Lunt's work in *The Guardsman*, Leslie Howard's and Ann Harding's performance

in *The Woman in His House*, all strike us as artistic because of the performance of the artistes concerned, quite apart from their intrinsic merits as productions.

The German picture, *Emil and the Detectives*, has shown how definite artistic simplicity can be. It depicts the spirit of childhood in a unique manner.

And that is, I think, the point, that producers have in their hands a medium of expression which is entirely distinct, exceptionally pliable, and if it is used with intelligence by people who are making pictures for their own sake, and not with one eye on what they consider the public wants, they will make films which are fully deserving of being called artistic.

In this respect it is rather interesting to hear what Jesse M. Lasky who has started a new career as independent producer for Fox Films—you will remember he used to be the guiding genius of Paramount—has to say. For here is a man who has obviously to consider the business aspects of his occupation.

He says: "Show me a poet who is content to let his ode be unheard on a desert isle, I'll show you a hypocrite. Show me a poet who reads his masterpiece to any and all concerned and I'll show you an artist who'll make money and win critical acclaim." His premises are doubtless

One of the effective satirical scenes from "The Guardsman." Left to Right: Roland Young, Lynn Fontanne and Alfred Lunt.





A new angle on the eternal triangle. Ann Harding, Myrna Loy and Leslie Howard as they appear in "The Woman in His House," an adaptation of the famous play "Animal Kingdom."

The acting of the leads contribute to the screen some of the most artistic performances of the talkie era.

entirely false even though he quotes Sophocles, Moliere and Shakespeare as men who could make money and still be considered artists.

They didn't make money their sole object. They made money not so much because of themselves but in spite of themselves, because they had something to say, something to teach, and eventually won recognition on that ground.

"Art," says Mr. Lasky, "must be self-supporting and, hence in my mind, an important test of art is whether it is appreciated."

Mr. Lasky must have overlooked all the poor devils who starved in attics or on the street for the sake of their art such as Francis Thompson, Mozart, and innumerable others, and even then it is doubtful whether their art is appreciated by the masses for whom Lasky says he must cater.

As he explains: "I am frankly out to make pictures that appeal to the mass. I am, furthermore, endeavouring to make them as artistic and fine as possible. If I achieve both qualities then the chances are I have created a work of art."

Yes, not only that, he will have achieved the miraculous. If he had said: "I am out to make pictures as artistic and fine as possible and I hope they will appeal to the masses, then he might stand a chance of making a film that was a work of art."

I think, on the whole, it is better to stop talking about kinema as a pure art, at any rate in its present stage of development.

Its main function is to provide us with entertainment. As long as it does that we shall really have no grouse with it. The fact remains that practically every film that could really claim to measure up with our opening definition of an art has not been a commercial success.



Greta Garbo, the supreme queen of the screen, has many physical imperfections, including large feet.



BEAUTY *is Only* SKIN DEEP

by BETTERTON DACRE

Sally Eilers, who was picked by the late Flo. Ziegfeld as one of the screen's ten most beautiful women.



SOMEbody coined that inelegant, but expressive, phrase "Beautiful but dumb" back in the days when the kinema Duses and Bernhardt's "emoted" to numbers and we were quite satisfied just to look at them.

And it was left to some of the then reigning queens of filmdom to prove it when sound came in and we found that they, almost literally, could not talk. Or, rather, that they could almost talk literally, but not quite.

You very seldom hear the gibe now. Nobody even asked who was going to do the thinking for them when it was announced that the players in *Strange Interval* would have to speak their thoughts aloud.

Beauty, once the magic gift that opened the doors of the studios and made many-thousand-dollar-a-week princesses out of little cinderellas from Oswaldtwistle, Whoop Whoop or Little Bend, Wis., has slumped so badly that it is the cheapest commodity in filmland to-day.

You will not find the name of Gracie Fields among the beauty contest winners, but she is Britain's biggest box-office star.



In Hollywood one gets satiated with beauty within a month—if you have ever eaten too many chocolates you will know the feeling.

It is the city of beautiful girls who have brought their gift to the great god movies from the four corners of the world.

Most of them are working as waitresses or behind the shop counters because they have to eat and they cannot get regular film work.

The successful film aspirant must have something more than beauty to offer the casting offices now.

They have to be plus a little something some others haven't got. It might be glamour, or charm, or personality, but, in any case, it must be backed by brains.

Take a look at the big stars of to-day—take two looks, they're not so hard on the eyes as all that: Garbo, Marlene Dietrich, Katharine Hepburn, Norma Shearer, Ann Harding, Ruth Chatterton, Constance Bennett, Barbara Stanwyck, Diana Wynyard, Janet Gaynor, Joan Crawford, Helen Hayes, yes, and Marie Dressler, the biggest box-office star of them all.

They are all charming women, but I am sure that they will not take offence if I say that none of them would cause the current candidates for the Miss Universe title any loss of beauty sleep.

Garbo has many physical imperfections. Few artists would concede full points to Dietrich, with her sunken cheeks and mephistophelean eyebrows. Katharine Hepburn is almost plain.

In the silent days they said that Norma



Above, Helen Hayes, and, below, Gwili Andre, whose career, though she was hailed as the loveliest woman in films, proved disappointing.

Shearer would never be a great star because she was not beautiful enough. Even to-day it is possible to detect a slight cast in her eyes, and her legs are exposed to the camera about as often as the Garbo's feet.

Janet Gaynor has a wistful prettiness, but she would never win any beauty prizes. When you meet her off the screen you are impressed by the "character" in her face.

Ann Harding, Chatterton, Wynyard, Stanwyck and Helen Hayes are attractive, but not strictly beautiful. Neither is Constance Bennett, whose appeal lies chiefly in her poise and smoothness.

Joan Crawford alone of all these stars possesses loveliness according to the accepted standards. But it was not until Joan abdicated as an exponent of It, and concentrated on acting, that she went to the front. In many of her recent roles she has deliberately discounted her looks by the use of heavy make-up

Joan, incidentally, is one of the stars the late Flo. Ziegfeld, the glorifier of American girlhood and a connoisseur of pulchritude, chose as the ten most beautiful women in films. The others, and the reasons for his selection, were:

Marion Davies, because of her figure and teeth;

Elissa Landi, because of her womanliness;

Greta Garbo, because she would make the perfect show girl;

Jean Harlow, because of her unique hair;

Evelyn Laye, because of her dignified type of English beauty;

Sally Eilers, because of her magnetism.

And in none of those cases, with the exception of our own Evelyn Laye and, possibly, Marion Davies and Jean Harlow, was the reason for Ziegfeld's choice purely physical beauty.

Beautiful as Evelyn Laye is, it is her talents that have carried her to fame. There are dozens of girls just as beautiful working in the studios.

Jean Harlow may have been billed as a "sex appeal menace" after her flamboyant debut in *Hell's Angels*, but nobody took her very seriously until she demonstrated in films like *Red-Headed Woman* and *Red Dust* that she could act.

If you ever happen to want to see a pretty woman in a temper just remind Marion Davies that she is beautiful. She is afraid of what may happen to her career if she becomes known only as a beauty instead of an actress. Beauty counts for exactly nothing in Hollywood.

On the screen she discounts her looks, whenever she gets the chance, by indulging in knock-about comedy.

Marion, as a matter of fact, was one of the famous Ziegfeld belles. She was in the Follies chorus. It was as a member of that celebrated troupe that she was photographed in a news-reel one day. A film chief spotted her and



Barbara
Stanwyck is
attractive, but not
strictly beautiful.
She owes her
success entirely to
her acting.

Elissa Landi, another of Ziegfeld's choices. He selected her "because of her womanliness."



immediately collected her signature on a screen contract.

Loretta Young is, in the opinion of many good judges, the prettiest girl in films to-day, but a little while ago, until they discovered that she was a dramatic actress of no mean power, her loveliness nearly ended her career where it had begun—playing ingénues.

Now she is a star.

When Gwili Andre, famous as an artists' model, first went to Hollywood, everybody hailed her as the most beautiful woman in the screen city.

But where is Gwili now? She made a few pictures, her contract expired and her employers did not bother to renew it.

The history of beauty contest winners in the studios is rather a mournful one. The extra ranks are crowded with ex Miss 1920's and early 1930's. Fay Lamphear, one of the loveliest girls I have ever seen, and a holder of the Miss America title, was put on the screen amid fanfares of publicity trumpets.

She played in one or two pictures and was forgotten. I heard of her again a few months ago. She had taken a job as a typist.

One of the saddest cases I know of was a girl in a British studio. She won one of those

newspaper beauty competitions with a six-month film contract as the prize.

She had been working as an extra, and when the result was announced she saw visions of marble swimming baths and her name in large electric lights on the kinemas of the world.

They gave her a few small bits to do until her contract was up, and then dropped her.

As a small-part actress she could no longer take extra work. Finally she drifted away from the studios.

Who ever hears of Margaret Leahy now? Yet a few years ago, when Norma Talmadge, looking for a beautiful young girl to carry on the Talmadge tradition, discovered her in a Brixton gown shop, her name was blazoned in the headlines of the papers of two Continents.

They took her to Hollywood and launched her in a Buster Keaton comedy. We never saw her again. Margaret, it is pleasant to be able to record, found happiness in marriage.

Every week I see scores of dazzling beauties on the lots at Shepherd's Bush, at Elstree and at Ealing, but the biggest box-office star in British pictures is Gracie Fields, and the most important "discovery" of recent years, Jessie Matthews—attractive enough, certainly, but no Langtry.

Beauty is cheap in film-land. It is only skin deep.



Ramon Novarro, the popular Metro-Goldwyn-Mayer star, snapped while dining in his favourite corner in his favourite restaurant, which is in the quaint and colourful Mexican quarter of Los Angeles.

MY CONCEPTION of BEAUTY

Two famous stars, who have acted with some of the loveliest women in films, discuss a subject that is always new.

Ramon NOVARRO

TO my way of thinking, beauty is all in the way you look at things. It is a point of view we may arrive at by observation, by others teaching us—or by genuine appreciation itself.

There is an old saying: "Handsome is, as handsome does." This expression can still be applied to beauty in a stronger measure. Naturally, all of us seek beauty in a different source. The artist in his canvas, the mother in her child, the chemist in his formula—and so on down the line.

Very few of us see beauty in the same light. Usually the thing that appeals to us the most predominates. When we find the quality we admire, we naturally see it through appreciative eyes. We accept it as a thing beautiful—for to us it appears so. It is all in the point of view.

THIS same viewpoint applies to physical beauty only where we leave off judging the beauty of material things—we start in defining the beauty of human beings.

No matter what our point of view is, in judging the beauty of a person, by going just a little deeper than the surface, we can be easily made to change our minds.

I also think there is a great beauty in being tolerant of other people's mistakes. Tolerance is another way of expressing a strength of character that borders on the beautiful.

There are also many other characteristics that reflect beauty—but as I said before, you can almost find it in everything—if you will look at it from the right point of view.

Lionel BARRYMORE

ABSOLUTELY to make a definite statement as to what my conception of beauty is, would almost be as disastrous as trying to name the greatest author—or the most famous historian.

There are so many definite kinds of beauty. There are so many different qualities that I admire—that they take on a semblance of beauty even though they have many counteracting characteristics.

I have always felt the nearest one can get to beauty is to accomplish whatever purpose one has in mind—to the best of one's ability. I think the beauty of accomplishment mounts up to almost the most beautiful of ambitions.

A COMPOSER will work long hours, sometimes long years, until he has created something that represents a beauty he feels from within. This is an accomplishment of beauty. The same applies to an artist who lives within the beauty of his canvas—a singer who accomplishes the beauty of song—an actor who creates the beauty of other characters through his interpretations.

During the rehearsals of a stage show at one time, my attention was called to an actor, who invariably would "blow up" on his lines. I began to observe this fellow, and down in my heart I knew he would never become a great actor.

Yet he studied from morning till night. He did anything within his power to enable him to reach his goal. There was a real beauty of endeavour in this man's ambitions and sincerity.



"TARZAN" TURNS LIFE SAVER



Weissmuller, seeing Maureen in difficulties, swims out, rescues her and carries her up the beach.



JOHNNY WEISSMULLER, champion swimmer and hero of "Tarzan" films, has been made an honorary member of the Santa Monica Life Guards. In the following pictures he demonstrates, with the help of Maureen O'Sullivan just how it's done.

He applies artificial respiration until the emergency car can bring the necessary equipment.



On the arrival of the equipment, the oxygen mouthpiece which helps the victim to breathe is applied.



Breathing having become normal, Maureen is placed in the emergency car



While in the car on the road to hospital her wrists and arms are massaged.



The fresh air soon revives Maureen and she offers her thanks to Weissmuller and the life guard squad.



LILIAN HARVEY

Germany's English idol, who has made her American debut in "My Lips Betray," opposite John Boles. Lilian first won fame as a danseuse on the stage, but it has been in comedy rôles that she has won all hearts.



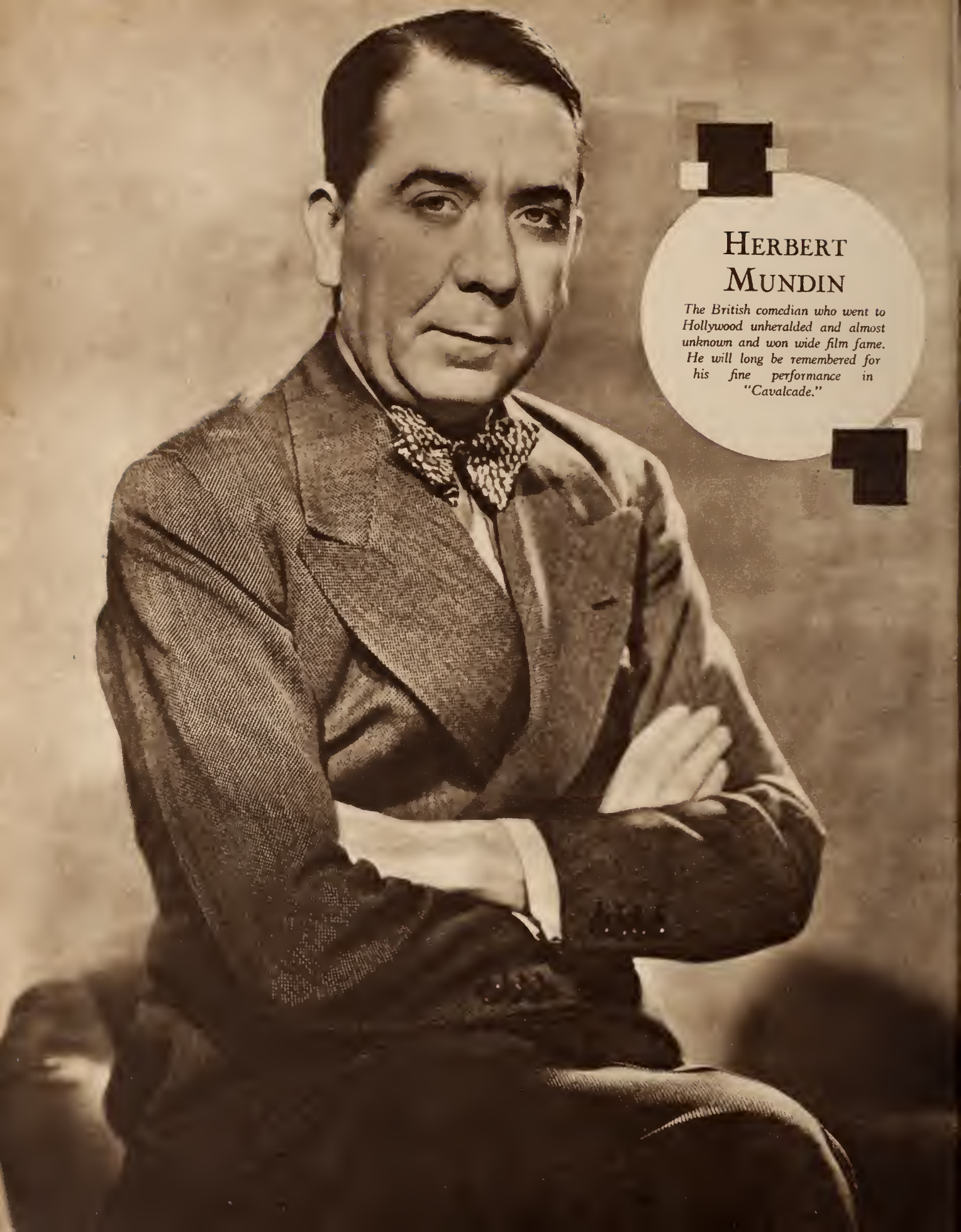
WARREN WILLIAM

Of German parentage, Warren achieved success in legitimate drama on Broadway. Since his screen debut in "Honour of the Family" he has usually been cast in "hard-boiled" business men rôles, such as "The Match King" and "Employees' Entrance."



BETTE DAVIS

One of the best "Bets" in pictures! Miss Davis has been in films only a short time, but a great future is predicted for her. Her successes include, "The Rich are Always with us," "The Dark Horse," and "Parachute Jumper."



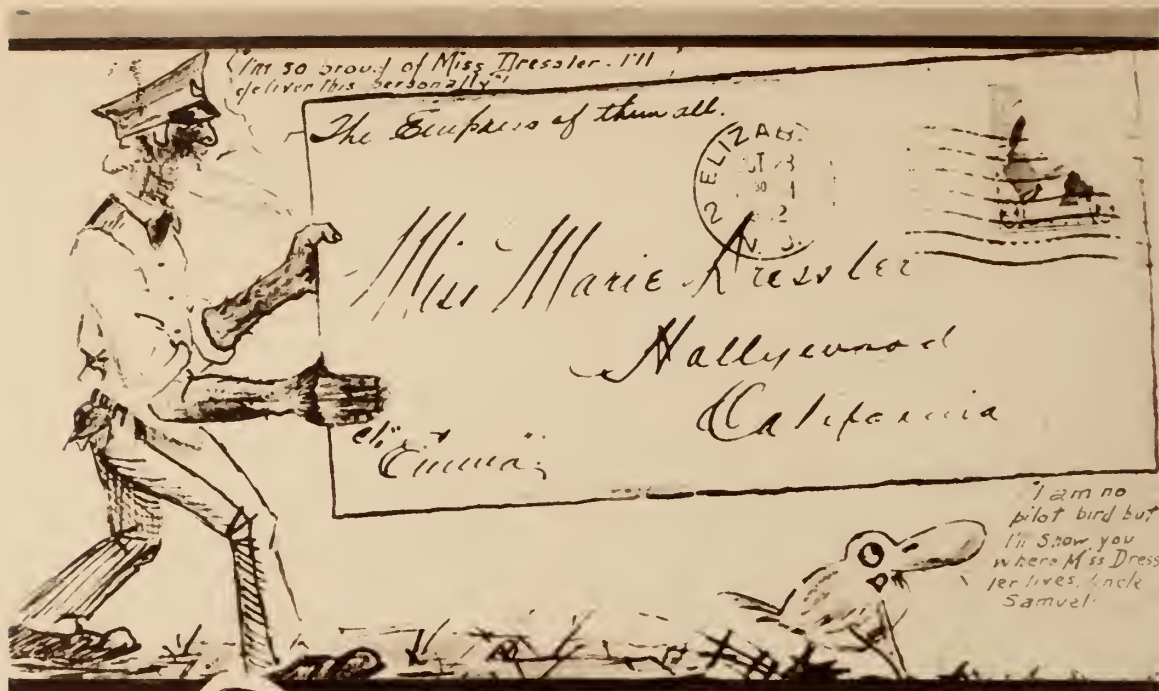
HERBERT MUNDIN

*The British comedian who went to
Hollywood unheralded and almost
unknown and won wide film fame.
He will long be remembered for
his fine performance in
"Cavalcade."*



ANNA NEAGLE

The former gymnasium mistress and chorus girl, who won fame in a night on the stage when Jack Buchanan promoted her to a lead in "Stand Up and Sing." Her first big film success was in "Good Night, Vienna," and in "The Flag Lieutenant," "The Little Damsel" and "Bitter Sweet" she has established herself as one of Britain's foremost feminine challenges to Hollywood.



Troubles of the FAN MAIL MAN

A FARMER once wrote to Robert Montgomery and asked him to send him along a bank roll, as he wanted to get married.

BY no means the least important department in all the big studios is that which deals with "fan" mail.

No statistics are available, but it is quite fair to assume that most of the studios have to deal with something like half a million letters and parcels a year.

A star can be known by any other name, and still remain a star, according to letters received from "fans" all over the world. They each address their particular film favourite in phrases of endearment.

They even draw symbolic illustrations of their idol's personality on the outside of envelopes. They address them in advertising slogans, such as the ones used in publicising their pictures.

The studio mail-man must be a good movie "fan" to be able to transcribe some of their cryptic references.

In most cases they are quite legible and there is little trouble in getting them to their rightful owner. On the other hand, over-enthusiastic "fans" sometimes resort to their imaginations so strenuously,



Lillian Bond collecting her mail from the studio pigeonholes. Lillian is another favourite for the fan scribes' requests.

that the mail-man is confronted with a grave problem in trying to decipher their destination.

For instance, Marion Davies receives innumerable letters addressed to "The American Beauty of the Screen," and some of them come from as far away as the South Sea Isles.

It is not unusual for Janet Gaynor to be addressed as "The World's Sweetheart," in fact, the majority of her letters bear this slogan.

Then, too, George Arliss' mail sometimes bears the superscription "The First Gentleman of the Screen," and Ruth Chatterton's that of "The First Lady."

Joan Crawford receives letters with her picture pasted on the front of the envelope. Of course, this is not so difficult for the mail-man.

But when they are addressed to "The Empress of Emotion," "America's Dancing Daughter," and "Sadie Thompson" he must resort to his

memory and concentrate on the advertising slogans of the famous stars.

Clark Gable is another star whose "fan" mail comes addressed in every way except in his own name. Letters marked "Valentino the Second" and "The Great Lover" eventually find their way into his dressing-room.

And James Raft, one supposes, is also quite likely to be addressed that way, too.

But it is not only the addresses, but the varied contents of this mail that make it at once so human and so complex.

People will often send accounts of their personal troubles to stars. For instance, a farmer wanted to marry and asked Robert Montgomery for the money.

Tom Mix's mail is, as one would expect, largely made up with letters from juveniles. And the number of times he gets asked for one of his "sombremos" can hardly be computed!

The same applies to the other Westerners such as Buck Jones, Ken Maynard, Hoot Gibson and George O'Brien.

Irene Dunne, since she appeared in *Cimarron*, receives letters from women in whom the pioneer instinct is still strong.

It is indeed strange how a particular role will elicit for a star a number of enquiries about its inner conception from people who happen to admire or envy the type expressed.

Jimmie Dunn and Sally Eilers, for instance, were written to by young couples and prospective parents after their appearance in *Bad Girl*.

They wanted advice on how to bring up babies!

Love letters are not so frequent as one might suppose, but the Joel McCreas, Clark Gables, Leslie Howards and Conrad Veidts do receive quite a number of proposals which is, to say the least, embarrassing for them.

Then there are the type of actors whom women want to mother. Lew Ayres receives several like that.

But do not get the idea that the stars do not appreciate their "fan" mail. They do, and spend more time often than they can really spare in following up letters that interest them.

Of course, on occasions, really brutal communications are received. Marie Dressler is one who has suffered from these pests who bring disrespect on those who merely seek to express their admiration and thanks for the entertainment and pleasure the artistes are giving them.

Requests are often made for presents, stars' dresses and so on, and as a rule they are ignored

It is all that Una Merkel's post box can do to hold the number of "fan" letters this delightful little comedienne receives daily.

Tom Mix's mail, as one would expect, contains numerous requests from youthful admirers for his old "sombrosos."



But in some cases, where real necessity and hardship can be traced, the gift will be made.

But to show you how persistent the begging letters are, Ricardo Cortez has stated that if he gave away ten per cent. of what he was asked for he would have no salary left at all.



But, whilst the "fan" letters are a job all in themselves, after these are once delivered attention must next be given to the various packages that pour in from worshipping "fans."

Wallace Beery never misses a day when it comes to receiving unusual gifts from his admirers. However, while Wally was away on a fishing trip, an ardent "fan," reading about Wally's preference for freshwater trout, proceeded to send him a dozen. The package stood in the mail-room for several days, but it became very necessary to take drastic steps for the benefit of those absorbing the atmosphere.

Bebe Daniels once received a mule by express—that was after she had proved what a great little rider she was.

Lew Ayres got a German helmet after working in *All Quiet*.

Joan Bennett's strangest gift was a bottle of holy water. from a nun, while she was ill.

Greta Garbo has received numerous presents from convicts. Wire and beaten silver ornaments made in their short leisure hours. Convicts, by the way, seem to specialise in writing to the

Warner Baxter takes his correspondence seriously. There are often some which are helpful in criticism amongst a mass of just sheer adulation.



birthday cake. An exact likeness in frosting graced the top of the cake.

An over-zealous express man, however, through indelicate handling, had delivered the cake to the studio work-room, with little left of its earlier state of palatable beauty.

And then, apart from the many "fan" letters, regular business letters, packages, etc., that come pouring in all day long, there is still another job to handle in the studio work-room.

The telephone rings incessantly all day! "Hello," cries an indignant voice. "I sent a letter to Diana Wynyard the day before yesterday, and asked for her picture. I haven't received it yet, and I want to know why the mail-room didn't deliver my letter."

The angry one is very gently told that she receives over a thousand letters daily, and that they are answered in the order in which they come. However, replies like this seldom satisfy injured feelings.

Besides these, there are many more—too numerous to mention in detail.

It's all part of the daily routine of a studio mail-room, but after handling the many difficult problems that confront him every day, it is an assured fact that the studio mail-man does not visit another mail-room on his day off.

Swedish actresses more than to any other of the popular and glamorous favourites.

Genevieve Tobin's autographed portraits are greatly in demand, and this popular star manages to find time to cope with the demand on her leisure these requests entail.

Marlene Dietrich has a host of admirers, but to date I do not think any of them have sent her a pair of second-hand trousers. But you never know.

One morning, an express man arrived at a studio bearing a crate containing two white rabbits.

The name plate was addressed to Jackie Cooper, but at that particular moment Jackie was thousands of miles away making personal appearances. Between licking stamps and sealing letters, the studio's mail-man had quite a busy time keeping Jackie's pets alive for him.

There is no star who brings more work to the mail-room than Marie Dressler. Everyone loves her so much.

On her last birthday she received a beautiful



YOU LAUGH with THEM — and sometimes at THEM



Edna May Oliver's way of scoring off her adversaries makes us laugh with her rather than at her.

Charlotte Greenwood is another with whom we laugh—with her wise-cracking and penetrating insight into others.



HUMOUR has an infinite variety of aspects. The old proverb, "One man's meat is another man's poison," was never more aptly applied than to the personal reactions to humour.

For instance, the sheer absurdity of the Marx Brothers, their inconsequent fooling, which has little or no personal application, amuses a large number of people. But to those tidy minds to which logic is a necessity, even in their fun, they will prove extraordinarily dull and unamusing.

All their films, from *Cocoanuts* onwards, have this same quality of impersonality. There is no attempt at any individual characterisation, or even any relation in their fooling to real life. It obtains its effect by being supremely ridiculous; a very fine sense of humour is required to appreciate it and, equally, a very fine artistry on the part of the performers is called for to put it



An hilarious trio of mirth-makers. Walter Forde, the director, with Jack Hulbert and Cicely Courtneidge.

over; and only too often the Marx brothers fail in that sense of artistry.

Much the same type, that is, that he relies on sheer absurdity for his effect, is the humorous appeal of Jimmy Durante. In *What Price Beer?* he forces his humour on your attention by exaggerated gestures and a voice that drowns everyone else's, with its blatantly pointed wisecracks and self-appreciatory cackle.

Generally speaking, it is a human type of humour that appeals most widely and is really more deserving of our applause. It manifests itself in two ways—the person we laugh at and the person we laugh with. But there is also a third manifestation, a combination of the two above-mentioned.

Take, as an instance, Edna May Oliver in one of her latest pictures, *The Penguin Pool Mystery*. The way in which she scores off her adversaries inclines to make us laugh with her. We don't really feel sorry for any ridiculous figure she may cut. The same, probably, applies to Charles Ruggles, who does not in any way strike a pathetic note. We laugh at his infirmities to some extent, but it's when we're laughing with him as in *Madame Butterfly* or *Murders at the Zoo*, that he really achieves his greatest success.

Charlotte Greenwood is another comedienne who makes us laugh with her, with her wise-cracking and penetrating insight into the weakness of others. She is far from being weak herself; always portrays a basically strong character who may do ridiculous things, but ultimately you are sure

will come out on top. On the other hand, one laughs at Ralph Lynn's idiocies, as in *A Night Like This* or *Thark*.

He is a figure of fun, a "silly ass" who well knows he is ultimately bound to score, but for whom one has very little feeling of pity.

That's why Tom Walls makes such an excellent foil for him. Walls is a shrewd man of the world, and when Lynn, through some fortuitous chance, gets the better of him, it affords such a strong contrast in character that it induces a most amusing effect.

That is the real reason for Laurel and Hardy's success. On the one hand you have the pathetic spectacle of the inferiority-complex-minded Stan who can do nothing right, and waves his arms in a pathetic appeal every time he commits some inexcusable *betise*, and for his foil Oliver, strongly confident of his sense of what ought to be done, and putting his foot into every situation.

Here, then, you have the combination of the man you laugh at for his very weaknesses, Stan Laurel, and the man you laugh with, although he is equally foolish, Oliver Hardy.

I remember once reading a screed from one of the most intelligent of the intelligentsia, who solemnly asserted that there was a real depth of meaning behind the amusing antics of this delightful comedy team whose latest picture, *Fra Diavolo*, breaks new ground in combining opera and slapstick comedy.

He found in them a parallel between capital and labour. Stan was the downtrodden working man with his pathetic endeavours to rise, continually frustrated by hard-hearted capitalist Oliver.

So you see that humour has its uses, even to the intelligentsia!

By far the finest and most generally appreciated sense of humour comes, I think, from character drawing. Marie Dressler can be a great tragedienne: with equal ease she can make you laugh at the foibles and even at the pathos which always underlies the work of a comedy artiste.

In *Prosperity* the character she depicts is essentially pathetic. But, all the same, you can't help laughing at it, although there are moments when she scores off Polly Moran when you laugh heartily with her. That is one of Eddie Cantor's great dictums, that humour is often a barely-averted tragedy.

He instances a case in point from the *Kid from Spain*, where



Edward Everett Horton in a "Bed Time Story" takes the exigencies of life with a stoicism that is highly humorous.



Polly Moran and Marie Dressler, who have given us some of the best domestic comedies of the screen.

Extreme right: George Robey gives a brilliant comedy study in his first full-length talkie, "Don Quixote"





Stan Laurel and Oliver Hardy, who form a combination of the men you laugh at and the men you laugh with, in "Fra Diavolo."

Tom Walls and Ralph Lynn form an interesting comedy pair as well as a humorous one. It is the strong contrast in their characters that amuses.

he enters the bullring expecting to be confronted with a specially tame bull. In place of this a really ferocious specimen is substituted, with the knowledge of the audience, and while he stands his ground, expecting the tame bull to behave as per schedule, the onlookers roar with laughter, knowing what he is facing might possibly end in tragedy.

Obviously it won't, and it doesn't. But the poignancy of his situation strikes one as being funny rather than tragic.

Chaplin is, of course, master of this tragi-comedy. But so much has been written about this *maestro* of the screen that it is almost impertinent to analyse his cleverness. I do think, however, that George Robey, in one of his few talkies, *Don Quixote*, brought out very fully the humour and comedy characterisation as Sancho Panza. He was a figure of fun, a broad foil for the definitely tragic characterisation of Chaliapine as the book-mad champion of a worn-out chivalry.

One laughed at him through most of the film, but in the end, when he held his disillusioned and dying master's head on his knee, he reached the greatest heights that a clown can reach—the complete obliteration of the comic figure into something pathetic and noble.

In this category of humour, in which character plays such a big part, we must also place Zasu Pitts, usually as a downtrodden servant or drudge. She ought to inspire our sympathy, but her droll lugubriousness is much more inclined to make us laugh than cry.

However, underneath it all there is a very definite feeling of affection, so that when she triumphs in a battle of words or wits, we are inclined to laugh all the harder.

You don't, I think, feel the same for such artistes as Edward Everett Horton, who, in spite of all the predicaments they find themselves in, you feel are perfectly capable of looking after themselves.

As the valet in *Bed Time Story*, he takes the exigencies of life with a stoicism which is certainly highly humorous, but has nothing of pathos in it.

Since the silent days one feels that the screen has rather discarded the more obvious style of slapstick humour, which is almost impersonal in its application.




You laugh, for instance, at the antics of Harold Lloyd and the ingenious mechanical devices he employs, but you don't feel much personal regard for his safety or otherwise.

The same thing applies to Buster Keaton, whose unsmiling countenance is his greatest asset.

Generally speaking, the funniest occurrences on the screen are those which approximate to life; events which may happen to you, or preferably to your friends. That's why the comedy of character is by far the most popular on the screen and, because it's difficult of achievement, the interpreters of it are few and far between.

LIONEL COLLIER



SUSAN FLEMING

A former Follies girl, Susan was chosen, after small parts in "Ladies of the Jury" and "A Dangerous Affair," for ingénue lead in "Million Dollar Legs" and "He Learned About Women." Now she is a fully-fledged star.



JOHN BARRYMORE

An unusual study of the most famous Barrymore "in character" for his recent rôle as a schoolmaster in "Topaze." He has come right back to the top of the talkies by his brilliant work in that picture and, earlier, in "A Bill of Divorcement."



LORETTA YOUNG

Made her screen debut "doubling" for her sister, Polly Ann Young. She was a 1929 "Wampas" Baby and achieved stardom in 1933 in "Laugh, Clown, Laugh." Has scored big successes in "Employees' Entrance," "Grand Slam" and "The Way of Life."



LESLIE HOWARD

The screen's greatest lover, as witness his performances in "Smilin' Through" and "The Woman in His House." A Londoner, Howard was a bank clerk, and served in the war before he won fame as an actor.

UNA MERKEL

NOT so very many years ago, Una Merkel was a Sunday School teacher in Covington, and one imagines that Sunday School was one of the most popular institutions in that small Kentucky town.

A trip to the Big City, however, led to her taking a dramatic course at a New York academy, and in due course she made her debut on the stage in a play called *Tuo by Tuo*, during the entire two-weeks' run of which she spoke two lines at each performance.

A few more "walking on" parts followed and then she secured a part as an understudy in a show called *Peg*. It was the turning point of her career, the following year she was given the lead in the play.

It was while she was playing in support of Helen Hayes, then also unknown on the screen, in *Coquette*, that Joseph M. Schenck, one of Hollywood's most important movie moguls, snapped her up for the talkies.

She made her debut in *Abraham Lincoln*. At first she was marked down as a "Lilian Gish" type, and was doomed to playing D.W. Griffith heroines. She managed to break away from tragedy, however, and in a few years she has developed into one of the most popular of the screen's younger comediennes.

Her successes include *She Wanted a Millionaire*, *The Impossible Lover*, *They Call It Sin*, *The Secret of Madame Blanche*, and *42nd Street*.



HERBERT MARSHALL

MARSHALL had no idea of becoming an actor. He was born in London, May 23; and became articled to a firm of chartered accountants.

His first stage appearance was in the role of the servant in *The Adventure of Lady Ursula*, and later he toured with Cyril Maude in *Grumpy* in America and Canada. He served in the army throughout the war.

On the cessation of hostilities he joined a stock company and played in many productions.

From then on he appeared in both America and England, adding to his reputation all the while, and sparing some time to appear in silent pictures. But it was the "Mike" which opened up a new field for his talent. He appeared in one of the earliest talkies, *The Letter*, with Jeanne Eagels and set the foundation of his screen fame.

Marshall is married to Edna Best, who gave up a screen contract last year in order to be with her husband in New York.

Both were appearing in *There's Always Juliet*, on Broadway, when von Sternberg, director of *Blonde Venus*, witnessed Marshall's performance.

Negotiations were immediately begun to bring him to Hollywood to play the part of Marlene Dietrich's husband in the picture.



STUART

ERWIN



ALTHOUGH he first saw the light of day on a ranch near a post-office called Squaw Valley, some 50 miles south-east of Fresno, Cal., Erwin does not go in for spurs and boots. The reason for this is found in the high school at Porterville, where he took an active part in dramatics.

His first professional appearance was in *The Open Gates*, at the Morosco Theatre, in Los Angeles. It was unique in that he played five parts in the production.

It was while Erwin was appearing in *Women Go On For Ever* that Fox took tests of him and gave him the part of a newlywed in *Mother Knows Best*, later called *Sally of My Dreams*.

This was quickly followed by two Hal Roach comedies and a Fox contract.

He played in rapid succession in *Through Different Eyes*, *The Cock-Eyed World*, *New Year's Eve*, *Speakeasy* and *Men Without Women*.

His first picture for Paramount was *Dangerous Curves*, in which he worked with Clara Bow; followed by several others including *Only Saps Work*, *Along Came Youth*, *Dude Ranch*, *Up Pops the Devil*, *Strangers in Love*, *The Misleading Lady* and *Make Me a Star*.

As the result of his work in the last-named picture, Paramount decided to make him a star. But he refused the honour, saying that he needed more experience as a featured player before he was elevated. So he was merely a member of the cast in *The Big Broadcast* and *International House*, although he had one of the leading roles.

MIRIAM HOPKINS

AFEW years ago Miriam might have been seen high kicking in the back row of a Broadway chorus. She battled her way into the legitimate drama, but although appearing in ingenue roles on the New York stage with sufficient frequency to keep the wolf from the Hopkins door, she never contrived to cause any great sensation in the neighbourhood of the "Great White Way."

Neither was her entry into films in the early days of talkies particularly auspicious. She played in a few inconspicuous roles, and nobody took much notice of her until Ernst Lubitsch, the great director, "glorified" her as the Princess in Chevalier's *The Smiling Lieutenant*.

From then on she has never looked back. She followed up her success with colourful portrayals in *Dr. Jekyll and Mr. Hyde*, *The World and The Flesh* and *Trouble in Paradise*, the highlight of her Hollywood career, and *The Case of Temple Drake*.



DIANA WYNYARD

LAST year Diana Wynyard slipped quietly away to New York to play in *The Devil Passes*. Outside the West End she was practically unknown. Only a handful of intimate friends were present at the dock to wave handkerchiefs to her when her ship sailed.

When she returned a few months ago her name was on everybody's lips. Battalions of pressmen and photographers were waiting for her. Crowds lined her.

Without boast, bellyhoo or any elaborate "stage act," the charming English girl had, with her brilliant performance in *Caralcade*, become the star of the moment.

Eight years ago she was a devoted player. She originally intended to be a domestic science teacher, but success in school "theatricals" fired

her ambitions for the stage, and she made her debut as a super in *The Grand Duchess* at the Globe Theatre. Then she toured in the provinces.

It was Benn Levy, the playwright, who "discovered" her. He saw her in a London hotel lobby, and decided that he must have her for the leading part in his much-discussed play, *The Devil Passes*. The engagement established her in the West End.

In 1932 she went to New York to act her original role in the play. She took the Broadway audiences by storm and after the first night it was merely a question of which Hollywood studio would get her first. M.-G.-M. won, and she made her debut in *Rasputin, The Mad Monk*. Her great *Caralcade* triumph followed.



IVOR NOVELLO

PLAYWRIGHT, musician and actor Ivor Novello came into prominence at the age of nineteen as the composer of the tune which dominated the early war years and carried on through them, "Keep the Home Fires Burning."

Son of the famous singer, Madame Novello Davies, Ivor has inherited his love of music from her.

He is probably one of the most versatile men on the screen, having, besides his other accomplishments, been a successful actor-manager and appeared in English, French and American films.

His chief love is the stage. His film debut was

made in *Call of the Flesh*, and later he played for D. W. Griffith in *The White Rose*.

Novello was thus the first English star to be "exchanged" with Hollywood.

Probably his most successful role in silent days was in *The Constant Nymph*, but *The Rat* and *The Lodger* also gave him chances for notable performances.

His other films include *The Triumph of the Rat*, *Dounhill*, *The Romantic Prince*, *The Return of the Rat*, *The South Sea Bubble*, *A Symphony in Two Flats*, *The Lodger* (talkie version) and *Sleeping Car*.



Clark Gable (below) in character for "The White Sister," and, on the extreme left, in "The Painted Desert."

Film Careers and Parental Objections

by MAURICE WILLIAMS

MOTHERS and fathers, with young hopefuls to worry about, feel that it is their responsibility to choose a career that will lead to fame and fortune for their offspring. In concentrating their well-meant intentions on the children, desires of the young people themselves are very often overlooked.

Perhaps in no other choice of a career is there as much parental opposition as to that of stage and screen. Not always without reasons, mothers have visions of frightful dangers lurking for their daughters, and fathers are sure their sons will never achieve anything if they take up theatrical work.

Some of the biggest stars in pictures to-day had to take strenuous parental hurdles before starting on their careers. Marion Davies was the "baby sister" in a family of four girls, and when "Rose," the eldest, fared forth to considerable fame in the chorus of a New York musical show, Marion was anxious to follow in her footsteps.

Not yet fifteen years of age, this blonde youngster was the joy of her family. They wanted her to stay and enjoy home life as long as possible. But Marion had caught the spark from her sister, and was soon dancing in a chorus.

Joan Crawford's parents owned a small theatre which was a definite part of her childhood atmosphere. But they were determined that she would not take up a theatrical career.

Still young Joan could not get away from the fascination of footlights, and even arranged a small theatre of her own in a barn.

She took dancing lessons until she knew that her work equalled that of the best she had seen in provincial circuits. Her determination was so strong, she finally left home and went to Chicago, where she obtained a small part in a musical show.

Clark Gable's father was in the oil business and felt that his son should follow in his footsteps. When young Clark was trying to get small

Below: Joan Crawford with Robert Montgomery in "Untamed." Joan's parents were dead against a son-in-law for their daughter, and Montgomery's uncle told him to be a business man.

Right: Lewis Stone, who was encouraged to take up Army training.



Clark with touring companies. His father continually tried to persuade him to settle down to a normal occupation. Clark did finally try working in the oil fields, but he soon tired of the work and obtained a part with a road show that would take him across the States. This was the definite start in the theatre that finally resulted in his going to Hollywood.

Robert Montgomery's father was vice-president of the New York Rubber Company, and it was his fondest hope that his son would succeed him. But Bob's desire for theatrical work early asserted itself when he appeared in stage plays. His father's death separated the family, and Bob obtained a job on a boat that took him to California and moving pictures.

William Haines was brought up to be a business man, and was working in a New York broker's office, when he was given a screen test.

With all his theatrical background and famous figures of the stage in his own family, Lionel Barrymore tried to avoid becoming an actor.

His big ambition was to be a painter and he was finally able to manage three years of study in Paris only to be called back to the career that was bred in his flesh and blood.

Lewis Stone was encouraged to take up a military training by his parents, which resulted in a long career in the army. He fought in the Spanish-American War, and after it was over decided that he would try the stage.

He interrupted his career to serve in the World War, and then went to work for the screen.



Marion Davies, it was hoped, would be a real home girl, but she took up dancing, which eventually led her to the films.

WHEN Man Friday trod the sands of time and Robinson Crusoe's heart beat wildly to the sight of the fascinating footprints neither had heard of romantic Hollywood. If the exiles could have peered in 1933, Crusoe might have said to Friday: "Say bo, we've sure given that guy Sid Grauman one of the swellest ideas to spread the fame of those Hollywood stars."

Sid Grauman (in case you don't happen to know it!) is the most outstanding of all America's film theatre men and five years ago, when he was building his now famous Chinese Theatre on Hollywood Boulevard, he repeated, quite accidentally, the classical stuff of old Man Friday.

The builders were laying the spacious concrete forecourt where during the show interval audiences take their smoke and admire the Californian moon. (America still frowns on a cigarette during the movies!)

Grauman had been driving along the Boulevard with "Doug. and Mary." "Come in and have a look at the place," he shouted and, being the enthusiast he is, he led the way.

A roar from the workmen—Grauman had planted his "cinderellas" plump into a newly-laid square of concrete. He told me that whether the workmen really *did* swear he never could remember, because at that moment he had one of his periodical "visions."

He always sees visions when a bright new idea

ONE of the sights of Hollywood is the Hall of Fame at Grauman's Chinese Theatre, in the concrete forecourt of which the greatest of the film stars make their footprints and fingerprints. Diana Wynyard, who plays Jane Marryot in the Fox film of Noel Coward's "Cavalcade," is the first English artist to gain a place among Hollywood's famous, and the first actress to make her "footprints" as a reward for her first starring performance.



Maryon Dorn adds her footprints to a good luck square and Diana Wynyard, who plays Jane Marryot in the film "Cavalcade"—a unique record for the English star.



ENGLISH FOOTPRINTS among HOLLYWOOD'S GREAT

by William
H. MOORING



*Another shot of Miss Wynyard "entering"
Hollywood's "Hall of Fame."*

strikes his senses. He had it! Why not get all the film stars to make their footprints in the theatre forecourt . . . why not fingerprints as well . . . didn't many of them deserve to have their fingerprints taken, anyway? . . . Their faces some of them . . . but that would be just too bad.

No! He'd make that forecourt a Hall of Fame in which only the most talented artists of Hollywood should ever be allowed to tread—on wet concrete! He'd have no footprints there save those of the greatest stars; he'd make every player in Hollywood look forward longingly to the day when she or he would be "marked" among the famous. That'd learn 'em to be good, and how it would attract the fans!

Since that time five years ago the open forecourt at the Chinese has been one of the main "sights" of Hollywood. Until a visitor to Los Angeles has seen "the footprints" he hasn't discovered Hollywood. In the same way, until a star has been honoured in the Hall of Fame he or she is not a fully-fledged "top-liner."

In making his selection, Sid Grauman has been as exacting as any Royal Academy Committee could ever be; he has given away footprints as though they were to be made in the proverbial pavements of gold.

Following "Douglas and Mary" came Marion Davies, Harold Lloyd, Chaplin and Janet

Gaynor, Norma Shearer and others, and, as late as last year, Hollywood's most amazing prodigy, Jackie Cooper, added his tiny footprints.

All these were marks of honour earned by repeated successes in a stellar capacity.

The first addition to be made to the Hall of Fame in 1933 provides several distinctions.

Diana Wynyard—whose delicately-sympathetic interpretation of Jane Marryot in the Fox film of Noel Coward's *Cavalcade* represented her first starring role in any film, won her the coveted honour of a place in the Grauman Hall of Great Stars—achieves the dual distinction of being the first English star in the whole assembly and the first artist, either English or foreign, to gain a place among the Great with her first starring performance.

Never before in the history of the kinema has any film actress leapt within the short space of three months from the outer ranks of the screen's unknown to a leading place among the greatest stars of the day.



NORMAN FOSTER

HIS real name is Norman Hæffer, and he was born at Richmond, Indiana, on December 13, 1900.

He entered the Carnegie Institute of Technology at Pittsburgh, where he spent two years in the drama department.

After leaving college he appeared on Broadway in *The Barker*, *Gentlemen of the Press*, and other successes.

Paramount chose him to play in the film version of the latter play. This marked his screen debut.

Amongst his more notable appearances in pictures are *Manslaughter*, *It Pays to Advertise*, *Working Wives*, *Skyscraper Souls*, *State Fair* and *Pilgrimage*.

Norman is just on six feet tall and is married to Claudette Colbert.

They live in separate houses and have found this arrangement very successful so far in keeping them lovers as well as man and wife.

In 1931 they spent four months touring the world on a tramp steamer. Norman certainly has original ideas and they seem to work out well.

CLAUDETTE COLBERT

MISS Colbert, whose real name is Chauchion, migrated to America from France with her family when she was six. That was twenty years or so ago. Her first bid for fame was as an artist, and she confesses that it was not a very successful one. At any rate a chance meeting with the author of the play led to her trying the stage in *The Wild Westcotts*, and her success, if not sensational, was sufficiently gratifying for her to adopt her new career permanently.

After an unsuccessful bid for a Hollywood mansion, with a private swimming bath, as a silent star, she returned to the film city with the coming of sound for her second career in films. Her first talkie, *The Hole in The Wall*, was nothing to write hysterical fan letters about, and it was not until she shared the honours on *The Smiling Lieutenant* with her famous compatriot, Maurice Chevalier, that the film world became really Claudette Colbert conscious.

In films like *The Phantom President*, *The Sign of The Cross* and *To-Night is Ours*, she has developed into one of the big stars of 1933.

In private life Claudette is Mrs. Norman Foster, and their marital experiment of living in separate houses is one of the wonders of Hollywood.



ANNE GREY

MISS Grey became a film star more or less by accident. She had just completed a course at the London University, and was preparing to launch on a literary career when, quite by chance, she accompanied a friend, who was keen to "go on the films," to an agent's office.

The agent, who knew his job, took one look at Anne and started to talk business.

Anne, showing a remarkable aptitude for histrionics, was an immediate success. Now she is probably Britain's busiest screen actress. The other day she was complaining that she had not been able to have a holiday of more than three consecutive days for over two years, and only recently she found herself playing in three different pictures simultaneously at the same studio.



SPENCER TRACY

BORN in Milwaukee, Wisconsin, on April 5, 1900, Tracy was educated in the public schools of Milwaukee and Marquette (Wis.) University. He left the University to take a course in the American Academy of Dramatic Art.

He obtained a part in a Theatre Guild Play, and next joined a New York stock company.

His big "break" came when he was selected to play the "heavy" in the *Real Fandango*, in which Ethel Barrymore starred. For three years he acted under George M. Cohan's management.

His portrayal of Killer Mears in *The Last Mile*, in New York, won him wide recognition and brought him to the attention of Fox executives.

Signed up on contract, his first picture was *Up the River*. He has since featured in *Six Cylinder Love*, *Quick Millions*, *Goldie*, *She Wanted a Millionaire*, *Disorderly Conduct*, *We Humans* and *20,000 Years in Sing Sing*.

Tracy is 5 ft. 10 in. tall, weighs 11 st. 8 lb., and has dark brown hair and blue eyes.





JOAN BENNETT

JOAN, the baby of the Bennetts, has been rather overshadowed by the sensational popularity of sister Constance of the £6,000 a week salary and titled husband, but she is now winning her own share of the limelight.

Unlike Connie, Joan had experience on the stage before she went to Hollywood. She was born in Palisade, New Jersey, about twenty-two years ago, and after being educated in America came to England to "finish."

In 1928 she made her stage debut in one of her father's plays, *Jarnegan*, and soon afterwards she was on her way to Hollywood to play opposite Ronald Colman in *Bulldog Drummond*.

A number of good parts followed, and Joan was well on her way to stardom when she was thrown from a horse while making a picture and her career was delayed for long, weary months while she lay in hospital with a broken hip.

Now she has come right back to the top.

LAURENCE OLIVIER

BORN at Dorking, Surrey, in 1907, Olivier is the son of a clergyman. When the time came for him to choose a profession "Larry" announced that he would follow his elder brother to an Indian tea plantation.

His father, however, suggested the stage, so young Olivier went for a time to a dramatic school in London.

He made his first appearance in 1925, in a small part with Ruby Miller, in a curtain raiser to *The Ghost Train*.

Then followed important parts in *Macbeth*, *Back to Methuselah* and *Bird in Hand*. In the last named he met Jill Esmond, whom he married in 1930.

Olivier created the part of Capt. Stanhope in *Journey's End* at a repertory theatre in London, and when it was to be produced on a large scale he was offered the role, but turned it down for *Beau Geste*, which only ran for four weeks.

After playing both here and America in several productions he was seen by R.K.O. scouts in *Private Lives*, and signed to go to Hollywood.

There he appeared in *Friends and Lovers*, *The Yellow Ticket*, and *Westward Passage*, amongst others.

He returned to England at two days' notice to play opposite Gloria Swanson in her first British picture, *Perfect Understanding*.



JEAN HARLOW

THE original "Platinum" blonde who, since her sensational success in *Hell's Angels*, seems to be doomed to be Hollywood's "headline" girl. Jean's grandfather cut her off with the traditional shilling when she first went to work in the studios, playing "bits" in Hal Roach comedies.

One day her friend, Ben Lyon, introduced her to Howard Hughes, the producer who was then looking for a leading lady for *Hell's Angels*. "If it gives me a break, I don't care how bad the character is," she said, when he offered her the role. "There's plenty of time to live it down afterwards." She has not lived it down yet.

The film made her famous in a night. The headlines hailed her as something new in sex appeal. The platinum hair fashion swept the world. And Jean Harlow, off the screen one of the nicest girls in Hollywood, became in the public imagination the universal symbol of the "bad woman."

Her film career prospered, but notoriety continued to dog her. The suicide of Paul Bern, her bridegroom of a few months, made her the centre of the greatest screen sensation of modern times.



JACK BUCHANAN

FROM stage acting to management, then to film acting, and on to film production. That, briefly, is a record of the popular comedian's career.

He is a big asset to British production in all its branches.

He was born on April 2, 1891, in Glasgow, the son of an auctioneer, and it was in the same town that he made his stage debut in 1912 at the Grand Theatre.

He understudied Vernon Watson in *All the Winners* at the Empire, London, and came into prominence when he went on tour with a *To-Night's the Night* company.

His success in West End revues was phenomenal, until in 1924 he went to America in Charlot's Revue and returned under the same management to London.

When talkies arrived he went to Hollywood and played in *Paris* with Irene Bordoni.

He followed this with *The Show of Shows*, and later *Monte Carlo*, with Jeanette MacDonald.

His English successes include *Good Night Vienna*, and *Yes, Mr. Brown*.



Alexander Kravand was born under the Virgo sign on September 15.

DO you believe in signs of the Zodiac? Whether you do or do not it is interesting to read the prophecies made by those who really *do* believe in them. Among certain groups at social gatherings in Hollywood this attitude is taken—horoscopes are read there merely to see what one would believe—if one believed!

A survey of horoscopes of film favourites discloses that Joan Crawford was born under the sign of ARIES, with her birth date on March 23. Some of the characteristics supposed to be attached to this sign are "a store of terrific energy"; "ambitious, but inclined to be excitable and impulsive."

Norma Shearer was born on August 10, under the sign of LEO. People born under this sign have many fine characteristics, according to horoscopic experts, including "confident carriage

with assured mental outlook," "innate nature is noble; detests the mean and base."

The person born on this date is usually a failure unless allowed to express the finer emotions. Also, the person born under this sign enjoys glory more than material gain.

This month, too, must have a feminine complexion, for of the several famous stars and players who celebrate their birthdays during it the majority are of the gentler sex. They include Ethel Barrymore, Dorothy Jordan, Anita Page, Myrna Loy, Ann Dvorak, Dolores del Rio, Ann Harding, Norma Shearer, Joan Blondell, Alice White, Mary Newcombe, Helen Kane and Beryl Mercer.

Marion Davies is a child of CAPRICORN, with her birthday on January 1. The horoscope gives her "great energy," which she always uses to some worth-while purpose. A person born under this sign has also an abundance of perseverance to carry things through. Other notables under this sign are George Graves, William Haines and Charles Rickford.

Lionel Barrymore was born under TAURUS, on April 28, which attributes "love of work for its own sake; fearless in any enterprise; when difficulties arise there is an abundance of courage to carry on."

The sign of AQUARIUS influences the destinies of Ramon Novarro and Ben Lyon, who were born on February 6. The Zodiac sign gives them a "pleasant optimism, felicity of expression, a glowing and genial nature; a poetic and gentle philosophy of life."

VENUS IN ARIES is Jean Harlow's guiding planet and sign. Miss Harlow, who was born on March 3, is ruled by the emotional sign of PISCES. People born under this sign are usually idealistic, have a strong imagination, and are strenuously aggressive with a great amount of energy. Edmund Lowe and Edna Best were both born on March 3.

Clark Gable comes under the planet of MERCURY, in the sign of AQUARIUS, with his birth date on February 1. He should "tend naturally to science and humanitarianism; possess clear reasoning power; be a good judge of human nature; and a dangerous opponent in any argument."

Robert Montgomery comes under the mystic

of the Stars



influence of VENUS IN TAURUS, as he was born on May 21. This gives him "great physical magnetism; the artistic side of his nature should be sensible, and free from erratic and temperamental manifestations."

Richard Bennett and Garry Marsh share this birth date and presumably have its tendencies.

Jimmy "Schnozzle" Durante was horrified to learn that he comes under the planet of MERCURY in the sign of PISCES, with a birth date on February 18, which should cause him to be "a utilitarian or a hedonist; and set high value on theoretical reasoning!"

What Adolphe Menjou and Tom Walls think about it has not been recorded, but they, too, were born on February 18.

Jackie Cooper and Alexander Kirkland come under VIRGO with a birth date on September 15. This gives them "an enthusiasm for scientific investigation; an excellent ability at business activity or as a public secretary; a great inquisitiveness; and a need for plenty of sleep to restore large reserves of energy used during the day."

The most singular of all these birthdays is that of Louise Closser Hale, who is unterrified by the thought that she was born on a Friday, October 13!

Wallace Beery most inappropriately receives his birthday felicitations on April 1, a distinction he shares with Cicely Courtneidge and Harry Green.

You will notice, however, that they are all comedians.

May day ushered Leila Hyams and Sonnie Hale into the world and they are both capable of doing an attractive spring dance.

Hollywood is not only interested in horoscopes—whether they believe them or not—but also in birthstones.

Karen Morley has an idea that the ancients were all wrong about the matter of birthstones.

Not the calendar, but the personality of the individuals should be the determining factor, she holds. In other words, the birthstone should match the temperament.

Among others, Miss Morley takes Marion Davies and William Haines as examples. Both were born in January, which has the garnet as a

birth symbol.

They have dissimilar personalities. Moreover, neither is reflected by the garnet. Miss Davies has fire and intensity, suggesting that her birthstone should be the diamond. Haines' personality is buoyant, exuberant, and has the gleam of the turquoise.

Norma Shearer and Ethel Barrymore were born in August, which is represented by the topaz, symbol of hope. But according to the Morley theory, Miss Shearer should be represented by the sapphire, stone of wisdom, while Ethel Barrymore has the gleam of the emerald.

Joan Crawford and Jean Harlow have birthdays in March. But they are decidedly opposite in

Myrna Loy is a child of Leo, which indicates that she will enjoy more glory than material gain.


type. So the bloodstone, which stands for courage, cannot wholly represent both. Let it typify Miss Crawford, says Karen, but the screen sophistication of Miss Harlow suggests the fitness of the turquoise.

For Greta Garbo, whose September birth-month is supposed to be reflected in the beryl, Miss Morley would substitute the ruby's fiery glow.


Ramon Novarro, John Barrymore and Clark Gable were born in February. Tradition assigns to them the amethyst, symbolic of sincerity. Miss Morley admits the aptness of such a stone for Novarro, but thinks the aquamarine, typifying truthfulness, is better suited to John, and the emblem of good health, the pearl, is better suited to Gable.

Helen Hayes and Buster Keaton were born in the pearl-month of October. Their divergent personalities could not be symbolized by the implications of the same stone. Miss Hayes has a personality more suggestive of the garnet, gem of constancy.

Lionel Barrymore and Wallace Beery both celebrate their birthdays in April, the birthstone of which is the diamond. But Lionel bespeaks a stone of more sombre hue, such as the bloodstone, while the emerald of happiness is the gem which Miss Morley would identify with the happy-go-lucky Beery.

A black and white portrait of actor Robert Montgomery, wearing a suit and tie, looking directly at the camera.

Robert Montgomery's sign of Venus in Taurus gives him "great physical magnetism"

A black and white portrait of actress Joan Blondell, wearing a light-colored dress with a bow at the waist, holding a cigarette, and looking towards the camera.

Joan Blondell was also born under Leo, which gives her a nature that is innately noble.

Una Merkel

The 1933 American model of the 1914 flapper. The "girl friend" de luxe. Una has a personality and piquancy that add spice to any picture in which she appears.





JACK HULBERT

"Jack's the Boy" to challenge the traditional screen supremacy of Hollywood. After a successful stage career, his work in talkies like "Sunshine Susie" and "Falling for You" has made him one of Britain's box-office stars.



CICELY
COURTNEIDGE

*One of the greatest comedien-
nes of our day, Cicely has won a
unique place on stage and screen.*



**RONALD
COLMAN**

From pierrot to one of the most popular leading men on the screen. With "Arrowsmith," this typical Englishman crowned his success. His latest picture is "Masquerade."



LILYAN TASHMAN is one of Hollywood's best-dressed actresses, who once opened a little shop in Hollywood to sell famous stars' cast-off clothes.

What HAPPENS to the STARS' CLOTHES

HOLLYWOOD'S annual dress bill would give a permanent headache to the world's richest and most indulgent husband.

Even in these days of Jean Harlows and other popular exponents of the "great open spaces" ideal in feminine fashion, it costs the studios something well over a million pounds every year to clothe the beauties of filmland in the luxury to which the fans are accustomed.

Clothes may not make the star, but they are a big factor, and the wardrobe department is one of the most important in the whole industry.

Whole battalions of the world's greatest designers are engaged at high salaries for the work.

Only the best materials are used, not only in the most elaborate gowns, but in the undies and negligees as well.

If they were not, the clothes would not

"hang" well, and the particular and special "curves" of the stars (who draw big pay envelopes every Friday night because of those curves) would be discounted.

The finished frocks for stars like Garbo or Constance Bennett frequently cost £100 or more.

They are worn once or twice, in the studio, but what happens to them after that is one of movieland's deepest mysteries—a problem almost comparable to the destination of flies in winter time.

I once asked Constance Bennett, who both off and on the screen is one of Hollywood's three best-dressed women. Her reply was helpful, but not conclusive.

"Those I wear are sold for charity," she told me.

Sometimes, however, Connie keeps the gowns she wears so devastatingly on the screen. She took a particular fancy to a beige afternoon frock she had in *Born to Love*. She subsequently wore it to an Embassy Club luncheon.

I put the same question to Lilyan Tashman, one of Connie's chief rivals for Hollywood's "best-dressed woman" title. She did not know.

With Mary Pickford, Gloria Swanson and Marion Davies, she told me, she once opened a



Joan Crawford sometimes keeps the gowns she wears with such devastating effect on the screen.



Morion Davies was in partnership with Lilyan Tashman in her secondhand clothes enterprise, where £50 creations were sold for £5.

little shop in Hollywood to sell clothes worn by famous stars in famous pictures in aid of charity.

Gowns that originally cost £50 or more and were glamorised by stellar associations were sold at the bargain rate of a "fiver."

"But we had to go out of business," Lilyan said, "We couldn't get enough stock."

Some of the stars, as I have mentioned, buy their studio costumes themselves, if they happen to have a personal liking for the style.

Most screen stars, however, dress differently in private life.

Greta Garbo, for instance, never wears the exotically-glamorous creations that help to enhance her screen personality, and the M.G.M. moguls get no offers from Greta—garbed in tweeds and brogues—when the stellar finery goes up for sale.

Ruth Chatterton, on the other hand, has a weakness for the expensively-tailored suits she so often wears in her pictures.

Joan Crawford's screen portrayals usually call



Gloria Swanson's gowns are the talk of Hollywood. The simple little dress she wore in "Sadie Thompson" is one of a collection of historical objects in Hollywood.



Constance Bennett, one of the three best-dressed women in the film capital, sells her clothes for charity.

for elaborate gowns. As a rule the strong lights on the set fade these gowns, but on rare occasions she has one copied for her own use.

There was one in *Possessed*—perhaps you saw it. It was a beautiful black velvet evening gown with an off-the-shoulder neckline. Its simplicity and smart lines appealed to Joan and as she had worn the dress in only one scene for about two hours, she bought it.

Miss Crawford has an ideal way of disposing of her cast-off clothes. Most of her own things are worn but once or twice. When she has finished with a dress, Miss Crawford sends it to a school she once attended. Girls working their way through that school are benefited by this generosity.

CLARA Bow is another star who cannot resist the clothes she wears in the studios. She invariably purchases the negligées and lacy "unmentionables" in which she displays the "It" figure for her public.

The wardrobe departments of the studios are generally thoroughly checked over every six months. Styles change very rapidly and the quantity of clothes made is so great that clothes must be kept moving to make room for others.

The garments that can be altered are sent to the work-room. Those of good material, but beyond the alteration stage, are sent to the costume department. There they are cut up and made into period costumes. The rest are sent on to aid charitable societies.

Norma Shearer has many requests from shop girls, stenographers and film "fans," who write and ask her to send them her old clothes. Most of these demands are disregarded, as there are people who make a business of imposing on the generosity of motion-picture stars.

BUT if there is something in the request that rings true the case is investigated. If the applicant is found worthy, she is taken care of, with no one the wiser.

Some of the studios hold sales regularly for the benefit of their staffs. The office typists and telephone girls are the most determined bidders for the stellar cast-offs.

Occasionally the public is admitted and a bargain-basement sale or the Great War are quite mild affairs in comparison.

The fate of famous film frocks, however, is not always so romantic, particularly now that the depression has hit the studios and some of the film kings are down to their last few million dollars.

Some of them are used again and again. After the star has finished with them they are kept for a featured player in another production.

Alterations are made, perhaps a neckline is changed, but usually they remain the same. Next time you go to the kinema see if you recognise some of the clothes worn by the lesser actresses.

From the featured player they go to a "bit" player, and after that to an "extra" in a mob scene.

By that time there is little left to the life of the gown, and it is finally sent to a charitable organisation to become artificial flowers, pillows or rag rugs.

What a fate for clothing that has draped the glamorous form of a Garbo, a Dietrich or a Swanson!

Occasionally a frock is sent to make its bid for immortality in a movie museum.

The simple little dress that Gloria Swanson wore in *Sadie Thompson*, with the stains of her greasepaint still on the neck, reposes in a private collection of historical film objects in Hollywood.

And the costume Marion Davies wore in the sextette number of *The Gay Nineties* was sent to a museum in the famous Exposition Park in Los Angeles and is one of the most prominent of the motion picture exhibits.

MANY of the gowns that delighted our eyes when worn by our favourite stars in nights gone by find their way eventually to the secondhand shops of Hollywood and Los Angeles.

If you are enthusiastic enough and lucky enough you can purchase here for a few pounds confections once hallowed by the touch of the screen's most glamorous stars.

Perhaps, then, you will be able to tell us where a studio dress spends its final days.



Clara Bow cannot resist the clothes she wears in the studios. She generally purchases the negligées which so delight her public.



Jack Hulbert, who has done a great deal to increase the prestige of British films, holds a "conference" on the set.

THE big British film boom is just around the corner. Well, that's my opening for this article and I'm going to stick to it. All the best film writers always kick off with that opening when they write about British films.

They always have.

It was a nice, handy little phrase in the first place, and who am I to flaunt the sacred traditions that made our British film journalists great?

And now, having, I hope, definitely established that the British film boom is just around the corner, let us try to see how far away that corner is and examine the obstacles that strew the route.

Probably the clearest and simplest indication of England's position among the film-producing nations of the world can be found in the distribution returns for the last financial year—the latest I have available. The figures, I should, perhaps, tell you, are from an American source, but while not necessarily strictly accurate, are quite near enough for our purpose.

Including "shorts," 449 American films were distributed in England, as against 153 British films.

In France seven British films were shown,

by D. MALCOLM

CAN England oust America from its supremacy in the movie market? What are the true facts of the position? Here are the latest bulletins from the film war front.

compared with 208 American and 157 French-made pictures.

Germany provides most of its own film entertainment. Of the 227 talkies exhibited there last year 138 were home made, while 59 were American.

There was no mention of the British product.

Only six of our pictures invaded the Italian market, of which Hollywood still has a good grip, with 152 out of 270 films shown.

Three of our talkies were shown in Spain, which saw a total of 302 pictures, 202 of which were American.

In Europe only the German and Austrian markets (where German films are in the majority) are not still dominated by Hollywood.

And British films have as yet made no marked impression on either. Germany is second to America in Spain, Italy and France and is getting



an increasing footing in our own English market.

So much for the distance we have to travel before we get within nodding distance of that famous corner.

Now let us look at the obstacles to be negotiated on the way.

There are exactly 2,741,254 people who know just why British films are not already dominating the world market. I know. Two million, seven hundred and forty-one thousand, two hundred and fifty-three of them have told me how the defect could be remedied. The odd one wrote a book about it.

Actually, there are two main reasons why the British industry is still behind the leaders.

The appropriate wise crack, of course, is that both of them are "bad films." It is not quite so simple as that, however.

The two principal factors are Distribution and Quality, and they are largely inter-related.

In the early days of the kinema as a means of mass entertainment and billion-dollar profits, America got away to a flying start.

For one thing, during the most crucial period in the development of films, Britain was concentrating all her energies on more serious things than a film war. For another, America possessed certain climatic advantages then all-important in picture production.

America seized that opportunity with both

Leslie Howard and Elizabeth Allan in a scene from "Service for Ladies," one of the films that has helped to pave the way for our conquest of the U.S.A. market.

hands and used it to build up a world-wide distribution service that is still one of the wonders of commerce.

That system produced vast profits which enabled vast sums to be spent on establishing supremacy in production, on the purchase of acting, writing and technical talent and on publicity.

Hollywood's leadership was, in fact, founded on the success of the amazingly efficient distribution organisation it evolved.

Hollywood's climatic and other technical advantages have gone with the development of science, but the selling organisation remains to provide a "fighting fund" for the actual producers far larger than that which can normally be secured by British film makers.

I think the importance of distribution can best be illustrated by quoting the case of *Cavalcade*—made in Hollywood almost entirely by English artistes and English technicians from an essentially English story by an eminent English playwright.

Cavalcade could, no doubt, have been made quite as well, or, perhaps, even better, in Great Britain. The American production showed us that we have the artistes and the technicians. We have studios quite as well equipped as the

best in Hollywood. Then why wasn't it done?

For the simple reason that no British film chief who expected to be alive to attend the next meeting of shareholders would embark on so necessarily expensive a production without gilt-edged guarantees that the film would secure exploitation all over America as well as the British Empire.

If it broke all records in Britain and the Dominions the picture would not show an adequate return on an investment of a quarter of a million pounds, which is what the Fox company is reported to have put into *Cavalcade*.

Fox has direct or indirect control of a huge distribution organisation in the States. It knew before it laid out a penny that the film would receive wide showing in the States and that it would, apart from any other reason, appeal, by its very nature, to the film audiences of Britain and the Empire as well.

The same thing applies to every picture on the *Cavalcade* scale. As Mr. Kearney, head of the Film Industries Department of the Federation of British Industries, summed it up recently: "Exhibition in the British Empire alone cannot possibly provide a reasonable return on the production cost of great spectacular pictures such as American studios turn out from time to time."

We have it, on the authority of Mr. Simon Rowson, who, as a director of the Gaumont-British Corporation should know, that approximately 10,000,000 people in the British Isles paid at the box-office to see *Sunshine Susie* and between 11 and 12 million *Rome Express* and *Jack's the Boy*.

Taking the average price paid per admission as 9d. (again I am indebted to Mr. Rowson for the figure), three of the biggest British hits since talkies each failed to draw £50,000 "gross" at our own kinema pay boxes.

The number of attendances at picture theatres throughout the world in 1931 (and there has probably been a big increase since) was *thirteen thousand million*.

WELL, figure it out for yourself. The British industry will have to break down the barrier of prejudice that the inept British films of the bad old days have created in America, the world's largest English-speaking market, before it can compete on anything like level terms with Hollywood. And at this stage only good British films can break down that barrier.

The legend that our films are kept out of the American market by some Machiavellian manœuvres by the Hollywood movie moguls may be an excellent "alibi" for inefficient producers, but it is not impressive in the light of the undoubted success of the best talkies we have sent there.

That automatically brings us to the second factor I mentioned just now—quality.

The defects in the quality of British films, from the point of view of the wider world markets, have been stressed too often for them to require more than passing mention here.

Very briefly, they are: too slavish adherence to high society and low comedy stage formulæ, which result in stories that are insipid, slow-moving, and humour that means nothing outside the British Isles, lack of imaginative "technical treatment" and lack of publicised names.

To those must be added the fact that to foreign audiences, British actresses are, for the most part, repressed and colourless and British heroes (largely through the predominance of Mayfair types in our stories) are wooden and even effeminate.

The remedy for all these weaknesses lies in the scenario, direction and film-editing departments.

Good stories with roles offering good characterisations, will make the stars.

IN the past, British producers faced by the distribution problem have been timorous and unoriginal—too inclined to "play safe" with old-established stage formulæ and old-established stage names.

The present demand for English comedy in the English provinces may do a great deal of harm to the British industry in that respect, in that some producers have been content to "clean up" while the boom lasts.

On the other hand, it should provide our more enterprising film kings with a war chest to help conquer the outside markets with what are known in the trade as "prestige" films.

And these producers are already strengthening their studio technical forces and improving the quality of their output.

Many of us would like the demonstration of even further courage in tackling "serious" themes—and in the use of the rich film resources of the Empire. South Africa and Australia, for instance, have stirring British pioneering stories that would make *The Covered Wagon*, *Cimarron* and *The Conquerors* look like a suburban furniture removal.

All that will no doubt come in time.

In the meanwhile, our own films are slowly menacing the Hollywood domination of our own kinemas. Good pictures like *Rome Express*, and *Service for Ladies*, are winning golden opinions in America and paving the way for our conquest of that market.

And with the increasing prestige of the British product, "tie ups" with foreign companies are ensuring the exhibition of our talkies in the kinemas of the world.

The outlook is more hopeful than it has been since the war. The boom, in fact, is really and at last just around . . .

Wanted for LENS LARCENY

Lionel Barrymore
"stole" his way
to stardom in "*A
Free Soul*,"
which was de-
signed to exploit
the sophisticated
charms of Norma
Shearer.



MEET the "thieves" of talkieland—the small-part players who often outshine the stars.

In the studios they call them "scene-stealers," not because there is anything particularly furtive about their operations, but chiefly because no bank is more elaborately protected against burglars than the average star is against the supporting cast robbing him of his thunder.

The big money "name" is a valuable commercial commodity. The star, consequently, receives first consideration in everything—the best camera angles, the best position in relation to the microphone, the best lighting, in the case of the feminine players, the most striking gowns and, as far as possible, the central position in every scene.

It is no mean feat, against all these odds, for a mere character actor or actress to attract attention to himself or herself rather than the star.

Yet it is done every day in Hollywood, Shepherd's Bush and Elstree.

Probably the classic example of picture-stealing was Marie Dressler's domination of *Anna Christie*.

"The voice the whole world is waiting for," screamed the posters for weeks before the film, Garbo's first talkie, was unwound for the public, and everybody came away talking about the actress who played the unglamorous and quite

by Wilson D'ARNE

small part of the drink-sodden old dockside harridan.

Miss Dressler made the role stand out because, fine old trouper that she is, she put as much earnestness and energy and work into it as if she was playing the biggest part in the whole show.

After the Hollywood premiere, at which all the critics awarded the acting honours to Marie, Greta sent her some roses with a congratulatory message. That is not so surprising as it sounds, perhaps, although the Garbo is not noted for the lavish distribution of bouquets, even to people who do not steal her pictures.

In this case Garbo's talkie future was at stake. It was vitally important that the Swedish star's entry into the new world of talkies should be in a good picture, and the fine performance of Marie did a lot to make *Anna Christie* a good picture.

All scene-stealing episodes, of course, do not end with a "Hearts and Flowers" accompaniment.

There was one star who was only recently elevated to high estate in filmdom and was very conscious of his status.

He insisted in "hogging" the camera all the time, demanding, as was strictly his right, the



Top: Marie Dressler in "Anna Christie"—the classic example of picture stealing. Centre: Lowell Sherman (second from left), another inveterate picture thief, in "What Price Hollywood?" Inset: Zasu Pitts, the champion lens larcenist of them all, with James Gleason.

best "angles" and manœuvring himself into the centre of things whether the script demanded his presence there or not.

The exasperated and desperate director seeing his picture momentarily losing its dramatic quality and his cast losing their tempers, eventually installed a dummy camera for his benefit.

It was not until the preview that the very important actor discovered that he had been "hogging" the wrong camera.

Well, there are one more actor and director in Hollywood who are not on speaking terms.

One of film-land's most famous feuds is that between John Barrymore and Lowell Sherman, who, until Helene Costello, the sister of John's wife, Dolores, got a divorce and joined the ex-Mrs. Sherman club, were brothers-in-law.

Lowell is one of the most incorrigible lens larcenists in the business, and must be one of the very few character players who ever got away with the honours in a Constance Bennett picture (he did it in *What Price Hollywood?*)

Barrymore and Sherman were cast together in *General Crack*.

During production word went round the studio in the mysterious way it does that "Sherman is walking away with the picture"—a view that was no doubt shared by Sherman himself.

When the day of the preview arrived, Lowell found that the film had been heavily cut and that by some strange coincidence it was his best scenes that had suffered most heavily.

Barrymore was the star and his studio stood behind him in saying that the film had been cut only because it was too long.

But Sherman, not unnaturally, had his suspicions, and the result was a studio and family row that still has its echoes in Hollywood to-day.



It is no small achievement to steal even part of a scene from John Barrymore. He probably knows more about the gentle art than any of the most accomplished picture thieves in the business.

Many of his own rather marked mannerisms are tricks of the trade and excellent insurance against the efforts of the kinema kleptomaniacs.

Lionel, too, knows something about picture stealing. Didn't he steal his way to stardom by his showy performance in *A Free Soul*, which was exclusively designed for exploiting the sophisticated charms of Norma Shearer?

When Barrymore first met Barrymore in *Arsene Lupin* the film colony sat back and prepared to enjoy the anticipated "tug-of-war."

However, the battle of the Barrymores in that case turned out to be quite a tame affair—each doing his best with his own role without trying to steal any marches on the other.

There was one amusing incident over which Hollywood is still smiling, in one of the more recent pictures in which they played together, *Rasputin*, *The Mad Monk*.

The two brothers were doing a scene together. Suddenly Lionel asked to be excused on some pretext and walked off the set.

A few seconds later a telephone call came through for the director, who had been having his hands full refereeing the "Royal Family."

Ethel, the famous sister from the New York stage, was in the picture, too, you remember.

The 'phone call was from Lionel. "John keeps putting his hand on my shoulder," he said plaintively. He knew that by the continual use

of that "action" John would divert all the attention of the audience to himself in that scene.

Grand Hotel, which, like *Arsene Lupin*, was expected to be an orgy of scene-stealing, was again disappointing to the studio onlookers in that respect. All the stars were on their best behaviour.

John Barrymore, with a hitherto unsuspected generosity, offered Garbo the best camera angles—no small concession in view of the fact that in the case of both the stars their left profiles are their strong points photographically. For years John, had never been photographed, even for "stills" except from that side.

And in some scenes we even had the unique experience of seeing that Barrymore had a back.

The two women in the cast, Greta and Joan Crawford, did not appear together once, so we had

Jack Oakie and Aline MacMahon, who always stand out, no matter how brilliant the star



"Gordon Harker is probably the best-known picture stealer in British films. But Gordon is a gentleman burglar. . . ."



no opportunity of judging if Crawford could steal a scene from Garbo.

Gordon Harker is probably the best-known "picture thief" in British films. The American critics, who, having no preconceived personal prejudices concerning the players can be regarded as being capable of unbiased judgment, awarded him a victory on points in *Rome Express*.

But Harker is a "gentleman burglar." He usually stands out in his pictures because, like Marie Dressler, he is technically a better artiste than most of the stars he plays with, and because he is not too proud to put "everything" into even the smallest role.

He never resorts to mere tricks.

Other English Players who readily come to mind for performances that stand out, although the roles themselves were small, are Gibb McLaughlin, Gus McNaughton, Garry Marsh, and, in the feminine ranks, Mary Brough, Florence Desmond and Kay Hammond.

"Scene stealing," like many of those phrases that slip nicely off the tongue, is in many respects a misnomer.

It implies that an actor can get something that will be noticed by the eyes of an untrained public past the eyes of highly-trained studio executives.

As Zasu Pitts put it recently: "The way every little detail is watched and supervised, nobody can steal a scene without the consent and knowledge of the whole studio—and that isn't stealing."

Zasu is always accused of being a picture thief. I know scores of picturegoers who would go a long way to see the mournful Miss Pitts of the fluttering hands and complaining whine, who

would not cross the street to see the star of the film.

Zasu, without deliberate scheming to purloin the glory of the official star, has "saved" more bad pictures than I care to remember.

Zasu Pitts appeared in more pictures last year than any other player on the screen, something well over a hundred. She is the busiest actress in Hollywood, and one of the best paid.

One of the technical difficulties of film-making is the all-important opening sequence. The interest of the audience must be gripped right away, so it can get into the atmosphere of the film. Producers know that Zasu can always be relied on to put the man in the seat in a good humour and ensure his attention during the dreaded few moments when the picture is getting under way.

So the depression has not worried Zasu. She gets more offers of work than she can handle and nobody, least of all her employers, complain if the lustre of the star is somewhat dimmed.

Guy Kibbee and Aline MacMahon are two other outstanding character players who often outshine the stars of their pictures.

Edward G. Robinson is one of the finest character actors on the screen and many knowledgeable people think that he gave the performance of his career in *Silver Dollar*. Yet he had nothing on Aline in the scenes in which they appeared in that picture.

Miss MacMahon is a polished artiste and, apart from that her acting has a mental quality and appeal that transcend mere technicalities.

Whether as a "drunk" doing a tiny "bit" in a ballroom scene, a dumb country "hick," or the lovable small-town medico in *The Conquerors*, Kibbee always makes his presence felt by sheer force of acting and personality.

We know when we see his name on the cast list that the film will not be altogether bad.

They call him a scene stealer, but many a time I've heard directors say "thank heaven we've got Kibbee" when a picture has shown signs of falling flat in the "shooting" stage.

It is very rarely indeed, you see, that the "crime" of scene-stealing goes unnoticed in the studio at the time. Some stars, realising that outstanding acting by the supporting cast does more for the success of a picture than anything else, encourage it.

When Edward Everett Horton, another clever player who is on all the lists of "convicted" picture thieves, burlesqued Douglas Fairbanks in

Reaching For the Moon the critics all hailed it as a typical example of scene-stealing in the Horton manner.

Actually Doug. had suggested the whole idea and had shown Horton how best to do it.

"Let them steal my pictures," says Richard Barthelmess, who has probably had more pictures "stolen" from him than any other major star in the business. Douglas Fairbanks, Jr., outshone him in *The Dawn Patrol* and Connie Bennett climbed to stardom over his body in *The Wrath of the Gods*.

"I could have had the scenes in most of the pictures that have been stolen from me re-shot or cut," he says, "but I'd have been a fool if I had. I select the strongest possible casts I can. I'd be crazy to 'hold down' their work. The better they are the better my picture is."

Perhaps there is something in what he says. How many stars have come and gone since Richard first flashed into the film firmament? And Barthelmess pictures are still a draw at the box-office.

Probably the most unusual case of scene-stealing with the connivance of the star in Hollywood history was that of Ramon Novarro and Frank Albertson in *The Impossible Lover*.

It was said that Ramon begged not to be put in the film—and those who have seen it probably agree with his scruples in this respect. At any

rate, during production everybody on the set began to say that Frank Albertson was "running away" with the picture and that Ramon was actually throwing as much "meat" as he could to him.

But we never saw those scenes. Studio higher-ups saw them first in the projection room and protected their million-dollar star by ordering Frank's best scenes to be cut.

That, at any rate, is the tale they tell in Hollywood.

In the ordinary way a player would not let his best friend or even his own mother steal a scene from him if he could do anything to prevent it.

Karen Morley went out of her way to get Ann Dvorak, the role of the second gangster's "moll"



Juveniles are the worst offenders in the matter of lens larceny but Jackie Cooper and Wallace Beery, seen here in "The Champ," are great friends.

Left: Directors often say "thank heaven we've got Guy Kibbee" when a film shows signs of falling flat.

in *Scarface*. Ann was then an unknown dancing instructress on the Metro-Goldwyn-Mayer lot. Karen took her to Howard Hughes and persuaded him to put her in the picture.

And, in a role made to order for her, the newcomer "stole" the feminine honours of the film from her benefactor.

It was not ingratitude. It was her big chance and she made the most of it.

Evelyn Brent once secured her friend, June Clyde, an important role in one of her pictures and then brought every trick of the trade into play to ensure that she did not steal any of her scenes.

That's Hollywood.

Most of the more notorious picture thieves are comedians. They have so many advantages. They can "mug," introduce their own gags and use as many tricks for effects as they like, provided they are good.

In the days when she was still playing featured roles, Marie Dressler said: "They're talking of starring me; I hope they won't. I could never be half as funny as a star as I can playing supporting roles. I want to come into the picture only often enough to steal a few laughs."

Well, at any rate, nobody has succeeded in stealing a picture from Marie since she became a star herself.

Charles Ruggles is credited with stealing many pictures from the official stars. If it is humanly possible to extract a laugh from a line he gets it.

"But," he declares, when taxed with lens larceny, "in all my years before the camera

I've never heard of anyone attempting a bit of 'business' that was not fully sanctioned by the director and known to everyone."

Stars fear children almost as much as they do comedians. Juveniles like Jackie Cooper and Dickie Moore always rivet the attention of audiences on themselves. Tad Alexander was even credited with stealing scenes from the great Ethel Barrymore herself in *Rasputin, The Mad Monk*.

Lilyan Tashman, an acknowledged expert, once had to take Mitzi Green aside during the shooting of a sequence and say, "Please, give Auntie Lil a chance here."

Mitzi apologised contritely and went back to the set and contrived to "sneak" the scene by every artifice known to the experienced talkie trouper.

Still, the studios and the kinemas would be dull places without the talkie "thieves."

Most juries of picturegoers would acquit the 'offenders' with a recommendation to go and do it again.



Youngsters like Dickie Moore, seen above with *Chic Sale*, always rivet the attention of audiences on themselves. Left: Mitzi Green, who has taken scenes from some of the smartest actresses in the business.





JEAN HARLOW

The original "Platinum Blonde," who first burst upon us in "Hell's Angels" and is now one of Hollywood's most important stars, as a result of her work in "Red-headed Woman," "Red Dust," "Nora," and "Dinner at Eight."



JOEL McCREA

One of Hollywood's most popular leading men, who was born in the film city shadow of the studios. He worked as an extra before getting his first big chance in the "Age."
His most successful films include "Bird of Paradise," "Sport Page,"



Jean Harlow takes lessons from Leo Diegel, the golf professional.

Right: Besides being a swimming champion, Johnny Weismuller wields a wicked tennis racket. After a "friendly" with Jackie Cooper.



Archery is rapidly becoming more and more popular. Colleen Moore is one of the sport's devotees.



Above: Fredric March is an outstanding tennis player. He has beaten practically all the actors in Hollywood.

STARS at PLAY

NO class of people need so much relaxation as the stars, whose hard, concentrated work on the studio sets saps both energy and vitality. That is why you find that, generally speaking, your film favourites take up some out-of-door hobby and devote most of their spare time to it.



Left: One of the most popular forms of exercise in Hollywood is riding. Here are Gene Raymont and Claudette Colbert off for an early morning canter.



Left: Ramon Novarro loves nothing so much as the solitude that a day's fishing by the sea entails. He is an expert angler.



Right: Mechanics are Madge Evans' strong suit. She aims at becoming an expert pilot.





It was John's voice that made the early talkies easy on the ears. Later he proved himself a capable dramatic actor in "Seed" and "Back Street." Gloria Swanson discovered him for the screen. He stars in "My Lips Betray."

Unforgettable MOMENTS

by William
PENNY

EACH of us has had a great moment—some moment we shall never forget. We questioned the kinema stars on their “great moments,” and received various replies.

Clark Gable: “Looking back, it seems to me that the most interesting moment of my life took place in a little restaurant in Akron, Ohio.

“I was about eighteen years old, and had gone to Akron to work as a timekeeper in a rubber factory.

“In town, at the time, was a stock company and I never missed a performance. The theatre fascinated me. To my farmer-boy eyes, the actors and the plays were part of a glamorous, colourful world which I never hoped to enter.

“On this particular night I was eating dinner in a little restaurant, when two members of the stock company entered, the leading man and the villain. The room was crowded, but I was alone at my table at which were two vacant chairs, so they joined me.

“Gradually we drifted into conversation. I suppose they must have seen the hero-worship in my face, because they encouraged my questions, and finally invited me back stage at the theatre that night. To me they were brilliant, polished men of the world, who had been everywhere and seen everything. They opened new ambitions to me. I went with them to the theatre and that was the beginning of a theatrical career which finally landed me in Hollywood.”

Anita Page: “One of the most interesting moments of my life took place on the day I began work with Lon Chaney in *While the City*

Anita Page, who received inspiration that helped her in her career from the late Lon Chaney.



"My most interesting moment occurred when I was seven years old," says Maureen O'Sullivan.

Sleeps. It was the second picture in which I had played a real part, and I was nervous and excited. Then, too, I was terribly thrilled at the thought of playing with Lon Chaney, who was always my greatest favourite.

"Noticing my nervousness, Mr. Chaney took me to one side of the stage and drew up two chairs. We sat down and talked. Never will I forget the things he told me.

"He spoke about naturalness and ease, explaining to me that nothing in life was important enough to upset one's whole nervous system. He told me that worrying over things never accomplished anything. He advised me about

my make-up and explained the action of scenes to me. It was a talk such as any wise father might give an ambitious daughter.

"Among other things, he said: 'Never act purely on impulse in important matters. Think things over carefully. Then, when you're sure that you're right, go ahead. And don't let anything swerve you from your decision.' That hour with Lon Chaney at the very beginning of my screen career did more to help me than anyone will ever know. I shall always remember it."

Ramon Novarro: "One of the most memorable moments in my life took place about four years ago. I was in Berlin at the time, wandering the streets in a haze of grief because of the death of the dearest of my brothers.

"I had gone to Europe to try to get away from memories and all associations which we had shared. But I couldn't study my music, or find interest in anything. On this particular afternoon,

which I shall never forget, I happened to pass a small concert hall on one of the Berlin streets, and saw a violin recital advertised. For want of anything better to do, I wandered into the half-filled house and sat down in a back-row seat.

"A boy in his early twenties was the artist of the recital, an unknown boy fighting his way to success. He played light, lilting melodies. There was so much youth, hope, and eagerness in him and his music, that suddenly I felt a new wave of peace coming over me.

"Those few minutes in that theatre pulled me back out of myself, and changed the entire colour of the world for me. I wanted to meet him and thank him, but I didn't because I was afraid he might think I was a sentimental fool. I don't even know his name, but I shall always remember that hour."

Buster Keaton: "I was a youngster travelling with my parents' act when a ventriloquist joined the show. Now, of course, the first thing a youngster learns in the show business is to leave other people's 'props' alone. But the dozen talking dummies the man used fascinated me.

"After the matinee, I used to sneak back into the theatre and get up on the dark stage where the dummies hung in a row under a piece of canvas. I would pull the canvas back and watch them in awe. The ventriloquist noticed it—and stayed in and hid with the dummies one afternoon. I came in, and pulled back the canvas.

"'Well, what do you want?' boomed the biggest dummy. I think I cleared the orchestra pit and reached the front entrance in nothing flat! And I've never monkeyed with a ventriloquist's 'props' since."

Maureen O'Sullivan: "My most interesting moment occurred when I was seven years old. It has always been the most gripping moment of my life.

"My father and I were more than just parent and child. We were pals. I idolized him. He went to the war as a major in the famous Irish regiment, the Connaught Rangers.

"I was three when he went away, but I had made up my mind to be a war nurse, so I, too, could go to the battlefield and be near him. He called me Jim, after James O'Goblin, one of the fairies in whom he taught me to believe.

"The day after the Armistice was signed I got a letter saying: 'Jim, I'm coming home to you.' I couldn't sleep that night, nor for several nights after that. I expected him to come home immediately, but, of course, it wasn't done that way, and it was two months before I saw him again.

"I had been thinking up a million things to tell him. But when I saw him, I just couldn't talk. I didn't cry, at first. I was just choked. It didn't seem real, didn't seem possible. Then he snatched me up in his arms, and that moment I shall always remember."

Marie Dressler: "I believe the most vivid moment of my life took place long, long ago, when I was thirteen years old.

"My clothes were packed, and I was ready to leave home, and start an entirely new life. Mother and I sat down on the edge of the bed for one last little talk before we said good-bye. I shall never forget the things my mother said to me. We talked about all the problems which, in her wisdom, Mother knew would face me. She spoke of her sorrow at my having to give up the education she had hoped I would have.

"The words of advice followed by me through all the years, were that I always read the newspapers every day as religiously as I brushed my hair; and to remember that no one gets anywhere by stepping on someone else; to be always honest with myself and with others, and to realise that every accomplishment had its price in hard work.

"Now, past sixty, that moment of farewell



It took an earthquake to get John Barrymore out of bed.

advice in my little bedroom is as vivid to me as if it happened yesterday.

"That short talk influenced my whole life. If I have ever accomplished anything worth while, it has been because of that memory."

Wallace Beery: "I had been with the circus for about a year, and was a pretty good friend of all the bulls—that means elephants—in my charge. I found out that if trouble threatened, I had only to get between the front legs of old Mom, the boss of the herd, and I was safe.

"One night there was a hullabaloo in the animal tent. The big black panther had broken out of his cage. Believe me, that tent emptied itself as if by magic—but I was in the bull stockade,

The fascinating star confesses that one of the most interesting talks she ever had was with a woman in a "one-horse" town. It took place while Dorothy Jordan was waiting for a train after an accident had held up a main-line express.



in the middle. So I got right next to old Mom—and then the panther came on. Well, that elephant swung her trunk and sent Mr. Panther right through the canvas tent. There wasn't enough panther left to pick up with a shovel afterwards. But it was interesting while it lasted."

Dorothy Jordan: "One of the most interesting moments of my life took place on a train going from my home in Tennessee, to New York.

"I had been home for a Christmas vacation, and was returning to New York, alone. There had been a goods train wreck somewhere along the road, and our train was held up for two or three hours on a siding in a little town, or rather, one of those places that calls itself a town, but which really consists of a street of scattered houses, a general store, and a post-office.

"I took a little walk along the street. One of the houses attracted my attention. It was so conspicuously spotless and tiny. Leaning on the white picket fence was an old woman with the youngest eyes I had ever seen. She called to me to ask what had happened. Having the New York train stop there was quite an event in that town!

"After we had talked awhile, she invited me to come up on the tiny porch and have a glass of milk. I did, and for at least an hour, we talked and talked.

"I found that this woman had lived in almost every part of the world, and had had one of the most colourful lives imaginable. She had come back to the place of her childhood—for she had been born on a farm, not far from the little town—to end her days in peaceful loneliness.

"Perhaps it was the serenity of her outlook on life, the quiet peace which lay behind the youth in her eyes, that impressed me so much. Whatever it was, that brief talk with a woman whom I shall probably never see again stands out as one of the high lights in my memory."

John Barrymore: "One of my most interesting moments was the morning of April 18, 1906. I was playing in San Francisco at the time. The earthquake came along and jolted me out of bed. The hotel in which I lived was in a panic.

"I got up, dressed, and went outside. The streets seemed utterly deserted. There was silence everywhere. It seemed almost as if nothing had happened. Then, over the skyline of buildings, clouds of smoke began to curl upwards. People began rushing by me. In the space of a minute the city was transformed from quiet to chaos. It's a sight one doesn't forget.



Jimmy Durante's famous nose now earns him a lot of money, but at first he thought he was one of life's unfortunates.

"Later, of course, I was impressed by soldiers and put to cleaning bricks. And my sympathetic family remarked that it took an earthquake to get me up and the army to get me to go to work!"

Jimmy Durante: "I have always been conscious of my nose. At first, however, I was self-conscious about it. The boys in my neighbourhood in New York, where I was born, used to taunt me and bully me. One of them in particular used to choose me as his bait. He said I should have had two noses, one on each side, to serve as handles. Then he would finish by pulling my nose.

"I thought at first I was one of life's unfortunates. I tried to go my way and let him go his. But he always seemed to go the way of all flesh—that is, he was always following my nose.

"One day he pulled it too hard. I had never thought of myself as a fighter. 'Some day you'll pay for that,' I told him, when he let go my nose. He pulled it again. So I decided to let him have it then and there. I didn't know I could hit so hard. Neither did he.

"But that wasn't the biggest moment of my life. It was when I got a letter from this boy. He had just paid to see my nose on the screen. He wanted to know if he could rub my 'schnozzle' for good luck."

JAMES CAGNEY

THE two-fisted "knock 'em flat" lover started life as an office boy, and you will not be surprised to learn that his father was an Irishman who kept a saloon on Eighth Street on the border of what is known in New York as "Hell's Kitchen."

After office boy, packer, after packer, custodian to a Public library. During this period he went to Columbia University.

He wanted to be an artist, but the family fortunes failed and he had to help feed seven hungry mouths.

He did a speciality dance in a musical comedy, toured the "hick" towns, and finally arrived on Broadway.

He played opposite Joan Blondell on the stage in *Maggie the Magnificent*, and both were signed by Warner for their first talkie, *Sinners' Holiday*.

Followed a number of successes which made his name, including *A Handful of Clouds*, *Larceny Lane*, *Smart Money*, *Enemies of the Public*, *Taxi*, *Winner Take All* and *The Crowd Roars*.

Then came his historical break with Warner, when that company refused to accede to his demands for increased salary.

It looked as though "What a Man" Cagney would disappear from the screen, but the breach was healed and he appeared in the appropriately-titled picture, *Hard to Handle*.

Cagney is married, and one of his great joys in life is keeping fit—his sort of roles demand it.



CAROLE LOMBARD

CAROLE LOMBARD, then Carole Peters, graduated to the studios from a dramatic school in Hollywood. She was just struggling out of the ruck of screen ingenues when she was involved in an automobile accident that left her with a terribly disfigured face. For a long time it seemed that she would never appear before the cameras again. Then California's most famous plastic surgeon operated upon her, and by almost miraculous skill saved her for the screen.

If you look very closely next time you see a close-up of the Lombard face you may see two faint white lines that are the only mementoes of the crash.

She fought her way back to the major studios via Mack Sennett's Beach Beauties, and now she is at the top of the talkies. She scored hits in *Between Heaven and Hell*, *No More Orchids* and *No Man of Her Own*.

In private life she is Mrs. William Powell.

HEATHER ANGEL

SCREEN-STRUCK girls who believe those "film-fame-in-a-night" fairy tales beloved of the movie myth factories might consider the case of Heather Angel, one of Britain's latest gifts to Hollywood.

Heather was born in Oxford, but her accent is quite normal. She was educated at Wycombe Abbey and "finished" in Switzerland.

Her ambition to go on the stage was fulfilled when she joined the Old Vic Company—probably the greatest of all training grounds for young actresses—in 1926.

There she put in many months of hard study and gruelling work in small parts. Then for a year she toured in *The Sign of the Cross*, playing the part of the tortured boy. Later she toured again in *Charley's Aunt*.

A prolonged tour with a repertory company in India and the East gave her more valuable training.

After eighteen months she returned to England and made a successful film test.

Her British film successes include *City of Song*, *After Office Hours*, *Bill the Conqueror* and *Self-Made Lady*. She made her American debut in *Pilgrimage*.



LESLIE

HOWARD



NOW probably the greatest "lover" on the screen after his brilliant successes in *Smilin' Through* and *The Woman in His House*, Leslie Howard was born

in London, the son of a stockbroker.

His real name is Leslie Stainer.

After being educated at Dulwich College he started his career as a bank clerk. He joined up at the commencement of the war and was invalided out in 1917.

That year he obtained a small part in *Peg o' my Heart* on tour, and in 1918 made his London debut in Pinero's *The Freaks*.

This production opened during an air raid, and closed six weeks later.

It was in 1921 that he first went to America, and since then has been seen on Broadway in many productions including *Animal Kingdom*, the leading role in which he played again on the screen.

In 1927 he wrote a play, *Murray Hills*, which was produced in London under the title of *Tell Her the Truth*. He has written other plays, and is much in demand as an after-dinner speaker.

He is married to Ruth Evelyn Martin, and has two children, a daughter, Ruth, and a son, Ronald.

His most successful pictures include *Outward Bound*, *Never the Twain Shall Meet*, *Five and Ten*, *A Free Soul*, *Devotion*, and *Berkeley Square*.



GORDON HARKER

HIS association with the screen has rather "typed" this fine artiste as a cockney character actor, but in one of his latest films, *The Rome Express*, he had the chance to show that he is as versatile as he is clever.

He is the son of the late Joseph Harker, who was famous as a scenic artist, and he was born in London on August 7, 1885.

After being educated at Ramsey Grammar School, he obtained a job as prompter to the late Ellen Terry in 1902.

A year later he made his stage debut. It was not an ambitious start—he "walked on" in an Ellen Terry production.

An Edgar Wallace play always seemed to have a part for Gordon Harker, and he has repeated the successes he made in them on the stage in some instances, such as *The Squeaker*, *The Ringer* and *The Calendar*.

He has had wide screen experience, his latest films including *The Case of the Frightened Lady*, *The Lucky Number* and *Britannia of Billingsgate*.



BORIS KARLOFF

THE creator of the screen Frankenstein monster's real name is Charles Edward Pratt and he is an Englishman with a university education.

Originally he was intended for the consular service, but the lure of the stage was too strong.

There followed fourteen years in which he played in stock, laboured on the road, slept on park benches, did extra work in pictures, and drove lorries.

After small parts came his big chance in *Frankenstein*. He lost twenty pounds while making that picture.

Then came *The Old Dark House*, *The Mummy* and *The Ghoul*.

Karloff has been married twice. His second wife is non-professional, and is a graduate of the University of Southern California.

He hates being told that he is "another Lon Chaney." His reply is invariably "There was only *one* Lon Chaney."

Chaney indeed helped him on his road to success, and the pair were great friends.

Karloff, when in Hollywood, rarely attends premieres or parties; he prefers sitting by his own fireside reading Joseph Conrad.

He has one of the softest voices in Hollywood, and a disposition which is just about as opposite to the type of character he has to depict as it could well be.

JOHN STUART

ONE of our most popular British stars, John Stuart, was born in Edinburgh. He was, however, educated in the South of England, and enlisted in the Black Watch at the beginning of the war.

He did some concert party work during that period and that made him adopt the stage later as a career.

His first stage appearance was with Sybil Thorndike, and his first silent picture, *Her Son*, with Violet Hopson.

For several years he devoted his attention entirely to films, but returned to the stage to play a leading part in *Our Betters*.

When talkies came he had the distinction of appearing



FEW players ever arrived in Hollywood with less ballyhoo than Wynne Gibson, who slipped quietly into the film city with a modest little contract to play character roles.

She did a few "bits" and so many fans began to ask questions about her that her studio suddenly sat up, took notice and decided that it had chanced upon some likely stellar material. That's Hollywood.

Now Wynne is a candidate for the mantle of Ruth Chatterton.

Miss Gibson was born in New York and ran away from home to go on the stage. She made the great decision one day on the way to school and by some miracle of luck got a glorified chorus job immediately.

Hard-won experience in musical comedy, vaudeville and stock followed, and eventually she reached Broadway as the lead in *Little Jesse James*.

She had made quite a reputation on the stage when she went to Los Angeles with a show and was signed up for films by Paramount.

After her success in *Ladies of the Big House*, the studio decided to star her.

Although not strictly beautiful, she has one of the most ingratiating personalities on the screen to-day. She is reputed to have the prettiest eyes of any girl in films.

Her recent successes include *If I Had a Million*, *The Trumpet Blows* and *Dead Reckoning*.

in the first British production, *Kitty*. After that he could have had a Hollywood contract, but he preferred to work in Britain.

His other talkie successes have been *Atlantic*, *Taxi for Two*, *Children of Chance*, *Kissing Cup's Race*, *Midnight*, *Men of Steel*, *Little Fella*, *Millionaire Pauper* and *This Week of Grace*.

Stuart married Muriel Angelus in February, 1933.



WYNNE

GIBSON



HERBERT
MUNDIN

IRENE
DUNNE



THIS versatile comedian was born in Lancashire, on August 21, 1898, and was educated at St. Albans grammar school, which he left to serve in the Great War on board a mine sweeper.

After discharge he played in touring concert parties until he was discovered by Charlot and taken to London.

He also toured with Charlot's company in Australia.

His screen career commenced with *Enter the Queen*, made in England, but in 1931, after appearing in four Fox features made here, he went to America under contract to the same company.

The Silent Witness was his first Hollywood feature.

Mundin is a born comedian, and prefers comedy roles, although that he is a fine dramatic character artiste is fully demonstrated in his work in *Cavalcade*.

Other features in which he has appeared include *The Devil's Lottery*, *The Trial of Vivienne Ware*, *Almost Married*, *Bachelor's Affairs*, *Pleasure Cruise*, *Dangerously Yours* and *Adorable*.

TO Hollywood Irene Dunne will always be the musical comedy player who, shortly after her arrival in the film city, captured the role of Sabra Cravat in *Cimarron*—one of the most coveted parts of that year—from under the elegant noses of many famous stars who had taken tests.

Irene hails from Kentucky. She has a rich mezzo-soprano voice, and her stage career started auspiciously in a New York musical show called *Irene*. Later she went to Hollywood, at the height of the "all-talking, all-dancing, all-singing" vogue.

She sang in her first picture, *Present Arms*, and nothing more was heard of her for months. Then suddenly came the announcement that she was to do *Cimarron*. The big Radio picture "made" her as a star, and she has kept in the front rank ever since.

Although Miss Dunne's ability to "age" convincingly has doomed her to playing drab heroines for the most part, she is, in private life, one of the brightest of Hollywood's bright young people. In addition to her vocal accomplishments, she is one of the best women golfers in California. She is the wife of Dr. F. D. Griffin.

Her film successes include *The Melody of Life*, *Back Street*, *Thirteen Women*, *The Secret of Madame Blanche* and *Troubadour*.

SCREEN CHILDREN TAKE SCHOOL SERIOUSLY



SCREEN children really like their "three R's." Invariably they are particularly good in arithmetic.

Their work makes it very easy to teach them grammar, and usually they can give the teacher fine points in geography.

These are interesting notes from the experience of Pearl Long, teacher of juveniles at the Metro-Goldwyn-Mayer studios. She is one of eight instructors from the Los Angeles schools who are assigned to the studios for the instruction of child players.

Her work is decidedly different from that of the teacher in school. One day she may be instructing one child, Tad Alexander, for example, on the set of *Rasputin, the Mad Monk*, the next day may find her drawing camp-chairs together for twenty white, brown and black children, the scene a railroad station in Cairo.

But she has done it for years now, and it has never failed to give her a thrill.

"Screen children are extremely ambitious," she said. "The little success they get before the camera seems to spur them on. Not all of them

Sally O'Neill used to go to school when she was acting for the screen, and now she is a successful leading lady.

Tad Alexander as the Tsarevitch in "Rasputin, the Mad Monk." He, too, has still to learn his three "R's."



want to continue acting. Many of them shape themselves for other things. You will recall that Wesley Barry is to-day a successful musician; but invariably they are interested in studying, and take school seriously.

"Screen children are really brilliant in mathe-



Robert, Jackie Googan's young brother, takes his lessons very seriously—almost as seriously as he does his acting.



Jackie Cooper has a private tutor who augments the instruction he gets in his spare time at the studio.



Dickie Moore, with Marlene Dietrich. Dickie is another juvenile artiste whose education is looked after by a private tutor.

matics. Tad Alexander and Jackie Cooper are conspicuous examples.

"Perhaps the reason for this is that an orderly mind is a necessity for a good child actor. If they 'think in circles,' as do so many young children, they would not learn their lines very well. The clean-cut, definite type of thinking, common to mathematicians, apparently is a perquisite of good juvenile acting.

"Screen children are particularly apt in geography. This is due to their playing in pictures of varied locales. One small black-haired child I know has played an Indian, a Hindu, a Tahitian, and an Arabian. You may be sure that child knows much more about many countries than the average student of his age.

"Of course we take advantage of various sets

in our teaching. On an Italian carnival set I wove a bit of Italian history into our reading lessons. A Chinese story offered amazing opportunities of practical education.

"The Cairo railroad station provided lessons in races and personalities, for Egypt throws together men and women of a hundred countries, professions and vocations.

"Many children, of course, continue in the acting profession. Madge Evans, once a baby star, is now a successful leading lady. Loretta Young and Sally O'Neill, who were child players, are now playing leads. The same is true of Mary Jane Irving, one of the cutest little girls I ever had. Of the two Murphy boys, Maurice is still acting, but Jack is studying law.

"It is necessary, of course, as with all children, to hold their attention, but, despite the many distractions of a set, the whirring cameras, the shouting assistant directors, it is quite easy to keep child players at their work.

"I have explained how we adapt the set itself to the lessons. Then, too, we can always say, when a child recites badly, 'Johnnie, do you want me to tell the director your memory is that bad?' And, naturally, Johnnie doesn't want anyone to think he might forget or 'blow' a line, the cardinal sin of the actor. So he buckles down, and the next time he is perfect.

"The child stars have private tutors who continue their work at home. Jackie Cooper and Dickie Moore are all instructed in this manner. Jackie Cooper, particularly, seems to have an extraordinary head for scientific things. The child has an amazing memory. I understand no mature star can learn lines with greater facility.

"They are a very inspiring group, intelligent and hard-working. School-teaching would be a more pleasurable task if all children took their work as seriously," concluded Miss Long.



MYRNA LOY
AND
RAMON
NOVARRO

Romance of the sheik order has been brought back to the screen by this excellently-matched pair in "A Night in Cairo." Both Ramon and Myrna score successes and are given a chance to prove what effective lovers they make. Ramon, too, has a chance—the first for some time—to use his excellent singing voice.



GRETA GARBO

Elusive, mysterious, the sphinx—so many epithets have been applied to this great Swedish artiste that one is apt to overlook the fact that it was acting and not an elusive "something" which brought her fame—from "Gösta Berling" to "Grand Hotel." Now that she is back after her prolonged holiday we expect to be thrilled again by her in "Christina" and "The Painted Veil."



WARNER BAXTER

The star of such pictures as "Dangerously Yours" and "Forty-Second Street" is one of Hollywood's keenest tennis players. Warner was once a salesman, but now he sells acting ability and a charming personality.



ADRIENNE
AMES

A delightful study of the little Texan girl who gave up the life of a wealthy society beauty to become an actress. She played "bit" parts until given second lead in "Sinners in the Sun" and lead in "Guilty as Charged."

Screen SWEETHEARTS

by JAMES SHORTT

ALL the world loves a lover, but in these days the romantic are not being so well catered for as in those spacious, silent days when Valentino was king of emotion.

The most famous team of sweethearts who have carried their love-making on from silence to sound are Janet Gaynor and Charles Farrell.

But even then there is not the same sweet sentiment in their love-making as there was in their early successes, *Seventh Heaven* and *Delicious*.

Certainly *Merely Mary Ann* had that kind of unsophistication and youthful affection which has always characterised these two screen sweethearts, but *Tess of the Storm Country* did not capture that spirit so successfully.

These two can be classed as the passionless lovers, gentle and solicitous.

In the same category I would put Sally Eilers and James Dunn. They, too, generally show love as a pure, white flame which is expressed in devotion rather than passion.

For instance in *Bad Girl* and *Over the Hill*, and again in *Dance Team*. They make an excellent example of the ideal screen sweethearts.

The kinema is tending a little more to romance these days, and the sexy subject, while still in the ascendancy, is not so overwhelmingly universal as it has been in the past few years. There is, for instance, the ideal wooing of Norma Shearer by Leslie Howard in *Smilin' Through*. That was truly romantic and unblushingly sentimental.

Howard's is a love-making in which restraint is observed, but a pure passion shines through it and makes it immeasurably sincere.

A lot more sophisticated is the same actor's love-making in *The Woman in His House*, but the quality and the sincerity remain the same. The mind, as well as the heart, is in love.



Charles Farrell and Janet Gaynor, the world's surprisingly unsophisticated sweethearts.



Ruth Chatterton and George Brent, lovers in real life and on the screen.

In this picture it was Ann Harding who was the recipient of his devotion, and to my mind they make just about the most perfect sweethearts on the screen to-day.

Even better than the pairing of Leslie Howard and Norma

Shearer, although in *Devotion* and a *Free Soul* those two made an ideally suited partnership.

Ruth Chatterton has carried her real love to the screen, and that is, perhaps, why she is so happily suited when she plays opposite her husband, George Brent.

You will remember them in *The Rich are Always With Us*, and *The Crash*.

For sheer suitability of temperament it is difficult to conceive a better pair of



Above: Jean Harlow's and Clark Gable's temperaments seem to match ideally.
Below: Maurice Chevalier and Jeanette Macdonald.



sweethearts than Clark Gable and Jean Harlow.

Both of them are tempestuous and passionate in their love-making and, while they might find their similarity in character rather a trial in married life, as sweethearts all seems absolutely fitting. As, for instance, in *Red Dust*.

Somehow the simplicity and unsophistication of Joan Barry and the somewhat worldly-wise love making of Harold Hall seem to go well together.

Opposites very often form the best-matched



Harold Huth and Joan Barry, entirely different in temperament, make ideal screen sweethearts.

pairs. Remember how impressive they were in *The Outsider*.

They did not count for so much in *Rome Express*, but they did make the love affair they had in that picture seem real.

We have not yet seen Jack Hulbert and his wife, Cicely Courtneidge, on the screen in their real relationship.

Personally, I should say that they could provide the more flippant, wise-cracking pair of sweethearts admirably.

They are excellent foils to each other, and in their married life they have shown how much can be attained by helping one another in their work.

They both have the most profound admiration for each other's talent.

But, talking of the more flippant type of sweetheart, who can excel the volatile and irresistible Maurice Chevalier?

You can take your choice of which sweetheart seems best to suit his particular style of wooing. He has had a good number of screen loves in his screen career, but his most frequent partner has been Jeanette Macdonald, and they seem to be extremely well suited.

Love Parade, *One Hour With You* and *Love Me To-night*, all saw the gallant Maurice laying light-hearted siege to Jeanette's heart.

In the *Smiling Lieutenant* it was Miriam Hopkins who was the recipient of his favours ultimately, with Claudette Colbert sharing his affection for a time.

In *The Big Pond*, Claudette had him all to herself. As a matter of fact, I consider this to be one of the best of the Chevalier "musicals," and, in consequence, Claudette seems to be his ideal sweetheart.



Right: Fredric March, for whom Claudette Colbert seems the ideal sweetheart.



But then, Claudette has the knack of making love convincingly with any partner. She seems to be able to fit into his moods and make her wooing wholly sympathetic and convincing.

With Fredric March, for example, in *To-night is Ours*, she proved that these two would make ideal sweethearts. Their love-making was of the passionate order, and it suited both their volatile natures.

Passion, too, characterises the love of Constance Bennett and Joel McCrea. Constance has always declared that Joel is her favourite leading man, and I certainly think they form a very well-matched couple.

They proved it conclusively in a long list of films, *Common Clay*, *Bought*, *Born to Love*, and *Rock-a-bye*.

Their's is, as I have said, generally passionate adoration. It is when you consider the screen love of Kay Francis and William Powell you come to the sophisticated kind, which hides the depth of its feeling beneath a cloak of polished, man and woman of the world manners.

In *One Way Passage*, for instance, one of the most notable pictures of the year, you find them

expressing devotion without sentimentality, and picturing a love that is strong enough to make sacrifices and to cover them with a smile.

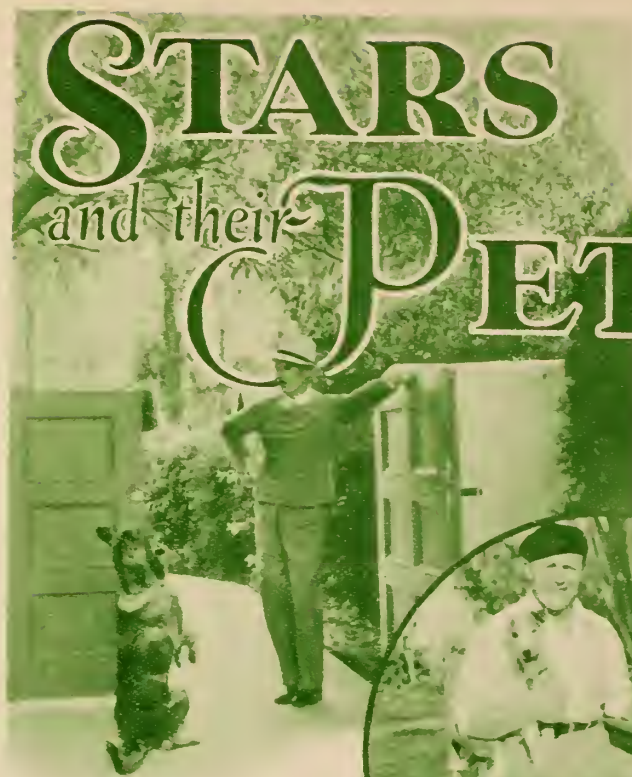
These two have been lovers in several pictures, *Behind the Make-Up*, *Streets of Chance*, *Jewel Robbery*, *Ladies' Man*, and *For the Defence*. And the path of true love for them runs on sophisticated lines.

Finally, there are two English artistes, who by their appearance together in one film as sweethearts show that they would make an ideal starring romantic team—romantic, and, I should add, with the necessary touch of modernity. They are Jessie Matthews and John Gielgud, in *Good Companions*.



Sincere love-making characterised the romantic performances of William Powell and Kay Francis in "One Way Passage."

STARS and their PETS



Walter Huston is versatile as any actor on the screen to-day, and his Alsatian friend tries his best to emulate his master.



Charles Ruggles' tastes are not confined to any one breed. Here he is with a fine example of the modern wire-haired terrier and an Alsatian.



Joan Crawford takes her pedigree St. Bernard for a walk. This magnificent animal was a present from Douglas Fairbanks, jun. before his marriage ended in disaster.



Nancy Carroll has a most lovable wire-haired terrier, to which she is devoted. It rarely leaves her, even when she is on the sets.



Jim, a long-tailed spider monkey, was presented to Gary Cooper by a friend during the production of "A Farewell to Arms." Gary has another monkey, Foluca, which he brought back from Africa.

Since Maureen O'Sullivan comes from Ireland it is not surprising that her favourite pets are horses. She is a fine little horsewoman and quite fearless.

King Kong

THE pictorial and technical scope of the screen is exploited to its fullest extent in this spectacular masterpiece produced by Merian C. Cooper and Ernest Schoedsack from Edgar Wallace's last scenario. It is the vivid story of the discovery of a fifty-foot gorilla on an island where prehistoric monsters still exist. Realism, imagination, adventure, action and thrills all have their part in this talkie triumph.



Top: Ann, having been offered by the natives as a sacrifice to Kong, makes her escape. Friend and foe alike rush to close the gates that keep the gargantuan animals in isolation. Right: Denham exhibits the captured King Kong in a Broadway theatre.



Denham (Robert Armstrong), a film producer, having chartered a boat to look for a mysterious island reputed to be populated by prehistoric monsters, takes his first tests of his leading lady Ann (Fay Wray), whom he discovered destitute on the quay-side before sailing.



Denham, Ann and Driscoll (Bruce Cabot), the ship's officer, who is in love with Ann, catch their first terrifying glimpse of the monster ape.



Kong, the 50-ft. gorilla which Denham had successfully captured and brought to New York, escapes and climbs the Empire State Building with Ann in his gigantic grasp. He is attacked by a squadron of fighting planes, one of which he hurls to the ground.

A BEDTIME STORY

AS in Maurice Chevalier's first American picture, "Innocents of Paris," there is a strong child interest in this delightful comedy; in fact, Monsieur Baby shares honours with Monsieur Chevalier. The story has just that necessary touch of daring and romance which provides the spice for all Chevalier films.



There is some astonishment in the neighbourhood when the highly-eligible Vicomte Rene de St. Denis (Maurice Chevalier) is seen wheeling a baby (Leroy Winebrenner) round the fashionable quarters of the town.

Right: It is a somewhat pained butler (Edward Everett Horton) who hands over to an equally astonished Vicomte a baby that has been found in his limousine.



The Vicomte's friends, Max and his newly-acquired wife, Paulette (Adrienne Ames), who was one of the former's flames, are introduced to Monsieur Baby, whom they view with a certain amount of suspicion.



Sally (Helen Twelvetrees), whom the Vicomte engages as a nurse to the foundling, soon wins her employer's heart and loses her own.



Ex-flames can sometimes prove rather embarrassing. A scene between the Vicomte and Paulette. Above: The cause of all the trouble—and the happiness. The Vicomte's chauffeur brings a strange parcel in from his employer's car, to the dismay of that extremely tactful and polished butler, Edward Everett Horton.

SILVER DOLLAR

THE colourful biographical drama of the silver boom days of Colorado, which gives Edward G. Robinson the role of his career. The story is based on the life of the notorious H. A. W. Talyor, the man who was made by silver and ruined by gold.

Yates Martin (Edward G. Robinson) with Sarah, his first wife (Aline MacMahon), before he "struck rich."



Martin tells the incredulous Sarah of his dreams of wealth to be won from the ground of Colorado.



At the height of his wealth and power, Yates Martin drives with the great General Grant to open the opera house which he has given to Denver.



Left: The "Silver King" celebrates the opening of his palatial mansion. Above: Lily Owens (Bebe Daniels), the beautiful woman who takes Martin from his first wife, but remains loyal to him in his downfall and poverty.



The Conquerors

AN inspiring story of enterprise, success and failure in pioneering days and in our own days of depression, which holds a message of hope and confidence in the future. It gives Richard Dix a chance to repeat his success of "Cimarron" and is finely acted and directed throughout.

Left: The arrival of the first railway through Fort Allen brings disaster to Roger Standish (Richard Dix); it kills his old friend, Doctor Blake, and his little son. Above: Having lost all her money, Caroline Ogden (Ann Harding) suggests to her lover that they try their future in the West.



Generally intoxicated, but always genial, Dr. Daniel Blake (Guy Kibbee) had once saved Roger's life. His home is ruled by his wife (Edna May Oliver), who is firm and cross but loves her husband sincerely and deeply.



Above: The opening of the first bank in Nebraska. Mrs. Blake is the first depositor in Roger's and Caroline's great venture. Right: Attacked by bandits on the original journey West, Roger is wounded and brought to the hotel kept by Dr. Owen and his wife.



BATHING BELLES of 1933

BATHING beauties of to-day do not only pose for their figures; most of them are expert swimmers and their bathing costumes are made for use as well as adornment. Here are a few charmers who believe in swimming for slimming.

Madge Evans once used to pose for soap advertisements there is no need to ask why. Now she is a famous actress and one of the best all-round sports in Hollywood.

Little Maureen O'Sullivan graces a bathing dress with the best of them and has had Johnny Weissmuller as a swimming instructor.



Heather Angel combines the joys of fishing with those of swimming and she finds the surf is good for both of them.



Claudia Morgan about to do a back-hand spring dive. She is the daughter of Ralph Morgan.



Mary Carlisle, the little M.G.M. player, whose smile is one of the most attractive in California—and her figure's hard to beat at that.

STARS *and their* PRIVATE *Accomplishments*

*M*OST of the stars could,
if their film fame faded,
earn a living in other ways.

CHILDHOOD, schooling and early occupations, sometimes forgotten by people who become famous in films, often follow them and are manifest in their work before the camera.

For instance, Myrna Loy, the fascinating "vamp." Every movement she makes is full of graceful poise that seems to have been studied in all its detail.

Miss Loy was educated in an art school, and started out as an illustrator. Mr. and Mrs. Rudolph Valentino persuaded her to go on the screen. But to this day, in every role, she uses her composition and pictorial effect learned in school.

Buster Keaton studied mechanics, and, in fact, still holds a licence as an engineer on a Great Lakes steamer.

His comedy is worked out just like mechanical problems. He knows the mechanics and scientific facts behind every "fall" he takes. He works out a "gag" list as he would fit and time an engine.

Jean Hersholt was a portrait painter before he became an actor. In his dressing-room at the Metro-Goldwyn-Mayer studios he applies complicated make-ups. Each is based on a face he once saw. He just uses his face as a canvas on

which to draw a portrait. To-day he is famous as one of the best make-up experts.

Wallace Beery's characterisations come direct from his early training in a circus, where everybody he met was tough.

Clark Gable, who has been everything from oil driller to advertisement salesman, takes his "types" from men he knew in the many jobs he held. That is the reason the characters these two men play are real men with no artificiality.

But while nearly every motion-picture actor and actress can boast of some particular accomplishment other than their acting ability, they

*Clara Bow, who is
an expert with a rifle
and gives exhibitions
of marksmanship
that amaze the hands
on her ranch.*



Warner Baxter might earn a living with card tricks if his screen popularity ever waned. He is a skilled sleight-of-hand artist.

seldom actually demonstrate it on the screen, even though to those who know them its influence may be perceptible.

Warner Baxter, for instance, is an expert in card tricks, but he has never played in a picture where his rôle gave him the opportunity to show his skill as a sleight-of-hand artist. In his case it might not be considered dignified. His fans would not care to see one of the greatest favourites of the screen step out of his romantic rôles to do card tricks.

Will Rogers is one of the best polo players in America, and he is among the country's most expert ropers. There has never been a polo sequence in one of his pictures and, except for a brief instant in *Ambassador Bill*, he has never had the opportunity to show his dexterity with a rope, though it was this rare gift that started his career.

Clara Bow is expert with a rifle, but in no picture has she ever been given an opportunity to prove that she could be a very likely candidate for the King's Prize!

While she was regaining her health at Rex Bell's Nevada ranch she frequently gave exhibi-

Before he became an actor, Jean Hersholt was a portrait painter. How do you like his sketch of Garbo?



tions of marksmanship that amazed the ranch hands.

Ginger-beer bottle corks were pinned to a clothes-line and, at fifteen yards, Clara picked them off with seldom a miss.

Charles Farrell is a gifted cornettist, though he has never played a note on his instrument in a picture.

Besides this he is one of the best amateur tennis players in Southern California, but no

part he has ever played called for his skill with the racket.

Nobody has ever seen John Boles on a bicycle in a screen production, but he is one of Hollywood's best-known wheelmen.

He does ten miles a day on his "bike" in order to keep fit.

Janet Gaynor can give perfect imitations of stage and screen celebrities.

She is a natural mimic, but her art in this direction is confined to her own drawing-room.

Sally Eilers is an expert airwoman, Alexander Kirkland is a gifted painter in oils, Elissa Landi is an expert horsewoman, Boots Mallory is skilled in sketching, El Brendel is a fancy skater on ice or roller skates, Victor Jory is an ex-champion boxer and wrestler, James Dunn has a splendid singing voice, and so on down the line, but no picture has ever shown these separate gifts.

George O'Brien is one exception to the rule.



Wallace Beery, seen here with Myrna Loy, who could always keep the wolf from the door as an illustrator, learned to be "tough" in his early days as an elephant trainer in a circus.



In real life, as on the screen, George O'Brien is an expert horseman, a crack shot and a formidable boxer.



Charles Farrell is one of the best amateur tennis players in California.

He is a crack shot, an expert horseman and an ex-champion boxer. In nearly every picture in which he has played a rôle he has been called upon to shoot, fight and give a demonstration of his horsemanship.



GENEVIEVE TOBIN

She made her screen debut in "A Lady Surrenders," but prior to that she had had a successful Broadway career. She played on the London stage in 1928 in "The Trial of Mary Dugan," and graced our studios in Gloria Swanson's British production, "Perfect Understanding." She has fair hair and green eyes and is unmarried.

RICHARD BARTHELMLESS

Fifteen years is a long record, but that is the length of time Richard has been starring—ever since D. W. Griffith introduced us to him in that great silent picture, "Broken Blossoms." He is still making successes, as in "The Cabin in the Cotton" and "Central Airport."





URSULA JEANS

This successful West End stage and screen artiste once toured with Owen Nares and Ivor Novello. She made her film debut in "Quinney's," but it was in Hollywood's greatest production to date — "Cavalcade" — that she really scored her biggest success. She was born in India.



FREDRIC MARCH

Although his screen career only began late in 1928, this fine actor has rapidly reached the top of the tree, winning the Academy of Motion Picture Award for 1932 for "Dr. Jekyll and Mr. Hyde." This photograph is from "The Eagle and the Hawk," in which he appears in an airman rôle.

In the GAY NINETIES

HOLLYWOOD throws many freak parties. One of the most successful of recent years was that given by Fredric March and his wife to more than one hundred guests. Everyone had to come dressed in the costume of 1890. The general effect was extremely picturesque.



Fredric March dances an old-time waltz with Mrs. Percy Morgan. In the foreground Groucho Marx can be seen as a policeman of the period.



Dorothy Wilson, the Radio starlet, as a coy miss of Colonial days. After posing for this picture Dorothy "bustled" home.



The fast set of the Victorian era. Barbara Worth on her speedy roadster. Her trail is one long line of speed summonses!



Left. Nancy Carroll looked particularly attractive in this black sequin besprinkled gown.

As two gay gamblers of the era. The host, Fredric March, and his brother Harold L. Bickel received the guests.



John (Leslie Howard) keeps a secret love tryst at Mary's house. But he is outside the gate.



Mr. and Mrs. John Carlton and their first-born. Sharing their great joy as they do their sorrows.

SECRETS

THIS is a "talkie" version of the famous play and was especially adapted for the screen as a starring vehicle for Mary Pickford. For her leading man she wisely chose Leslie Howard, and they both go through this romantic love story from "love at first sight" to a ripe old age.



Helping Mary to elope. John acts as lady's maid.



Another picture of the young married lovers, who are poor but very happy.

Can you doubt that these two are in love?



A serpent in their Garden of Eden. Senora Martinez (Mona Maris), who threatens to ruin the married life of the now elderly Carltons.

Mr. Marlouze (C. Aubrey Smith) has discovered the "affair" between Mary and John and tells Aunt Susan (Doris Lloyd) what he thinks of it.



The KID from SPAIN

AN outstanding musical extravaganza, in which Eddie Cantor, at the top of his form, is forced to pose as a toreador. The picture is full of wonderful dance ensembles, witty gags, good tunes and a hectically funny bull fight.



Eddie finds romance at the end of his trials and tribulations in the person of Rosalie, portrayed by Lyda Roberti.



One of the colourful bull fight scenes in which Sydney Franklin, the only Anglo-Saxon toreador in the world, makes a spectacular appearance.




Eddie in his element amongst some of the blonde beauties who form one of the most attractive choruses yet seen on the screen.

Top, left: Eddie proves that he has the soul of a troubadour as well as of a toreador while he serenades the fair Rosalie in true Spanish style.

Below: Disguised as a black-faced comedian, Eddie causes trouble between his two arch enemies, Pedro (J. Carroll Naish) and Pancho (John Miljan).





Marcus Superbus (Fredric March), Prefect of Rome, pleads with Nero (Charles Laughton) and his Empress Poppaea (Claudette Colbert), who loves him, for the life of Mercia (Elissa Landi), a Christian girl by whom he has been fascinated.

The SIGN of the CROSS

CECIL B. DE MILLE brings spectacle back to the screen in his lavish version of Wilson Barrett's famous religious play. It graphically depicts the sufferings of the early Christians and the pomp and circumstance of a decadent Rome. Particularly noteworthy are the scenes in the arena, which achieve heights of pictorial greatness.



Poppaea exerts all her charms to seduce Marcus, who is one of Nero's favourites.



Tigellinus (Ian Keith) brings to Marcus an order for the arrest of Mercia, who is under the Prefect's protection.

At the last Marcus takes Mercia in his arms and together they go to face death by lions in the arena.



Impotent with rage, Marcus watches Mercia being marched from his house by his arch-enemy, Tigellinus.



STATE FAIR



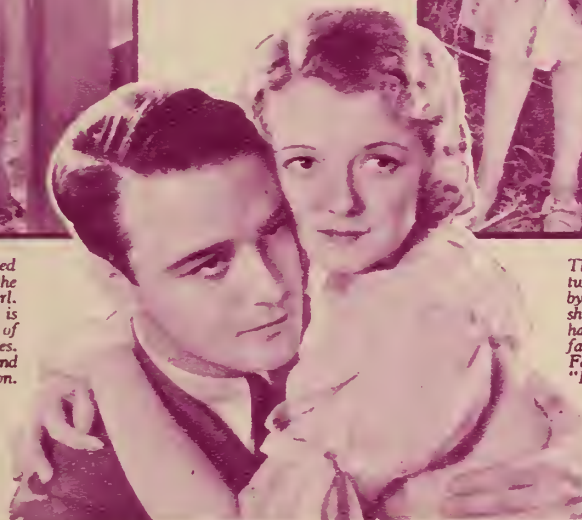
On their return from the fair Abel Frake (Will Rogers) and his wife (Louise Dresser) resume the normal farm life, but their daughter Marjorie (Janet Gaynor) still dreams of the boy she met and loved.

SIMPLICITY and sincerity are keynotes of this delightful study of rural life and character. The story deals with a farmer, his wife and their son and daughter, who all in their various ways find adventure at the annual State Fair. It is notable for an all-star cast headed by Janet Gaynor and Will Rogers and including Sally Eilers, Lew Ayres, Norman Foster and Louise Dresser.

Marjorie, although loving Pat Gilbert (Lew Ayres), a newspaper reporter, whom she met on a switchback, decides that their lives lie apart.



Pat's humour and sophisticated manner completely captured the heart of the little country girl. A delicate love romance is developed by the sincere acting of Janet Gaynor and Lew Ayres. While they decide to part, the end of the picture sees their re-union.



There is a deep understanding between father and daughter, fostered by the former's kindliness and shrewd philosophy. Will Rogers has the role of his career as the farmer whose whole concern at the Fair is whether his prize boar, "Blue Boy," will win the championship.

Cavalcade

NOEL COWARD'S great epic of England, which takes you through the stirring events of the last and the present generation. Brilliant characterisations by Diana Wynyard, Clive Brook and the other members of the all-British cast contribute to the triumph of the most important film since talkies.



The tragic lovers, Edward Marryot (John Warburton) and Edith Harris (Margaret Lindsay), who went down in the ill-fated Titanic.

Right: A stirring sequence of the embarkation of the C.I.V.'s on their way to relieve Mafeking. Among their number is Robert Marryot (Clive Brook), the head of the family whose fortunes are traced through the story.



Left: Alfred Bridges (Herbert Mundin), the Marryot's butler, welcomed back from the Boer War by his wife (Una O'Connor).



Above: The Margate of Edwardian times brought to life on the screen. Left: Having lost their two sons, Marryot, now Sir Robert, and his wife, Jane (Diana Wynyard), welcome in the new year of 1933 with an inspiring hope of the future which solaces them in the loss of their loved ones.

Zoo in Budapest

JESSE Lasky, once responsible for some of the masterpieces of the silent screen, returned to production as independent producer for Fox. His picture, "Zoo in Budapest," strikes a novel note and reaches an extremely high level pictorially, technically and dramatically.



A scene in the Zoo, the background for a charming romance and some extraordinarily thrilling episodes.

Eve (Loretta Young), who escapes from an orphanage, finds love and shelter with Zani (Gene Raymond), a keeper at the Zoo.



Left: Zani, passionately devoted to animals, assists Dr. Greenbaum (O. P. Heggie), the director of the Zoo, to perform an operation. Right: At the risk of his life Zani saves Paul (Wally Albright), who loses himself in the Zoo at night, from animals which have escaped.



Left: Girls from the orphanage pay their weekly visit to the Zoo, and Zani makes it obvious that he cares for Eve.



Above: Lion cubs are extremely playful with Zani, who treats them as though they were kittens.

ONE Monday morning a little over three years ago a dark, demure and rather *soignée* young lady stepped off the mail boat from South Africa, with a British International Pictures contract in her handbag. Nobody took very much notice. Her name was Molly Lamont: she had won some sort of film beauty contest in her native land, where she was a dancing teacher, and the film world is always sceptical about contest winners.

However, Molly passed her tests and probation



MOLLY LAMONT

period with flying colours. For a year she was groomed, trained and nursed. She studied elocution, dancing, deportment, and played in the crowd to gain experience, eventually being elevated to small parts. She had her first leading role in *My Wife's Family*.

Now she has acquired golden hair, sparkle, poise, acting talent and the unique distinction of being the only star to have been created in an English talkie studio (all the others made their names on the stage first).

CANTOR'S famous pop-eyes are reputedly a relic of his surprise at finding himself, thirty-nine years ago, in a small room over a Russian restaurant on Eldridge Street, New York. That's right in the heart of the East Side ghetto. Mother died before his first birthday; father not long after.

Young Eddie, always joking, added to the bedlam and chaos of the ghetto streets. Left Henry Street public (very public) school at 12 to sell newspapers and run errands. Stage debut at 16 in a burlesque of stage hits, and later became a singing waiter in a Coney Island beer-garden. Progress was rapid until in 1927 his name shone in huge lights above that of Ziegfeld—the first

and only name to be so honoured.

Apart from various two-reelers, the silent *Kid Boots* was Cantor's only film until Samuel Goldwyn acquired him for *Whoopee*. Followed that with *Palmy Days*, *A Kid from Spain* and *Androcles and the Lion*.

Clever humorous author. Lost a fortune in Wall Street crash but regained it and more by writing a book (*Caught Short*) about his loss! Before that crash had £200,000, a house, three cars, seven servants, a wife and four daughters. After crash a wife and five daughters.

Wife is Ida Tobias, childhood sweetheart. Honeymoon spent in London, and whilst here Cantor appeared in Charlot's Revue.



EDDIE CANTOR

SYLVIA SIDNEY



WHEN Clara Bow left Hollywood three years ago amid the storm of scandal evoked by the Daisy De Voe affair, a young newcomer from the New York stage was rushed into the "It" Girl's part in *City Streets*. Her name was Sylvia Sidney, and she scored an immediate hit that was the beginning of a phenomenal rise to film fame.

She followed it up with outstanding successes in *Street Scene*, *Ladies of the Big House*, *Merrily We Go To* — and *Madame Butterfly*.

Sylvia was born in the New York Bronx, of mixed Russian and Roumanian parentage (which probably accounts for her strangely appealing Slavonic type of beauty). Footlight fever attacked her early, and at fifteen she was studying for the stage. For months she struggled to get a footing in the theatre before she attracted attention in *Gods of the Lightning*.

It was when she created a Broadway sensation in *Bad Girl*, which was later, as a film, to establish the fame of Sally Eilers, that an astute talkie talent scout spotted her, gave her a screen test and signed her.



GUY KIBBEE

He toured the country for twenty-five years, until his versatile gifts were recognised and his performance in *The Torch Song* was acclaimed the best of the year.

Other plays in which he scored big success finally brought the movie scouts on his trail and he was flooded out with offers.

His first film was *Man of the World*, and some of his latest *42nd Street*, *Lilly Turner* and *Gold Diggers of 1933*.

Guy Kibbee is kept so busy that it is a popular rumour that he spends what little spare time he has trotting from one sound set to another.

ONE of the character actors whose presence in a film is sometimes of more importance than the performance of the star.

He was born in El Paso, Texas, and at the age of sixteen became a property man until the illness of the juvenile lead gave him a chance to show what he could do in a real fruity melodrama, *The Convict's Daughter*.



HELEN HAYES

IN the opinion of a great many people, the advent of Helen Hayes is the most important single event in the film world since talkies. Miss Hayes has been hailed by no less a judge than Ernst Lubitsch, and many of the leading critics, as the greatest of America's actresses.

She made her debut on the stage at the age of six. Like Ruth Chatterton, she had risen to a high position among Broadway's leading dramatic artistes before she made the great trek to Hollywood.

And with her first picture, *Lullaby*, for her work in which she was awarded the coveted award of the Academy of Motion Arts and Sciences for the outstanding performance of the year, she won a place for herself as one of the first ladies of the screen.

It was, perhaps, appropriate that she should have made her bow to the "fans" in a mother rôle, as her own adventure in motherhood some years ago was the cause of a first-class Broadway sensation.

The arrival of Helen's baby daughter (she is married to Charles MacArthur, the playwright) interrupted her work in the stage play, *Coquette*. Her employers sued her for breach of contract, claiming that under the terms of her agreement only a fire, earthquake, or "act of God" could release her from her engagement.

A hectic legal battle followed, but the judge held that Helen's baby was "an act of God" and settled a knotty problem for all time.

Miss Hayes has followed up her initial triumph with successes in *Arrowsmith*, *The White Sister* and *A Farewell to Arms*.

DOROTHEA WIECK

GERMANY'S latest, and perhaps, greatest gift to Hollywood, will always be remembered for her sympathetic and sensitive portrayal of the young teacher in *Mädchen in Uniform*.

Although German, Dorothea was born in Davos, Switzerland. Later the family moved to Sweden, and most of her childhood was spent in a little house by the sea just outside Stockholm, where another girl, named Greta Gustafsson then, was growing up to the greatest fame achieved by any woman of our time. Dorothea is a great admirer of Garbo; she may yet be her greatest rival.

A professor at the University of Munich introduced her to the great German impresario, Max Reinhardt. He was impressed by her eagerness, and gave her a start. She was only fifteen.

For the next few years she played all kinds of parts, building the foundations of her career surely and soundly.

She had played in one or two films, but was disappointed, and had virtually renounced the studios when she was offered the rôle in *Mädchen in Uniform* that was to make her name world-famous.

Dorothea is married to Baron Ernst von der Decken.



KAREN MORLEY

ROBERT MONTGOMERY, looking for someone with whom to rehearse his lines in *Inspiration*, in which he was playing opposite the great Greta Garbo, picked out an extra girl who happened to be handy. He was so impressed by the way she read Greta's lines that he interested Clarence Brown, the director, in her, and he gave her a part in the picture.

Her name was Karen Morley, and by the time the picture was released she was well on the road to stardom.

Before that Karen was a small-part player on the stage in Los Angeles. She was educated at the Hollywood High School, which has produced several famous stars. Later she attended the University of California, but the urge to act grew too great and she left to join the Los Angeles Repertory Theatre.

Karen's later film successes include *Scarface*, *The Washington Masquerade*, *Flesh*, and *Gabriel Over the White House*. She is married to Charles Vidor, a young film director.



ALINE MACMAHON

WITHOUT beauty or glamour, or any of the other usually essential qualifications for film fame, Aline MacMahon has been one of the screen sensations of the year.

She went to Los Angeles not very many months ago to play her original role in the stage production of that savage satire on Hollywood, *Once in a Lifetime*. Mervyn Le Roy, the director, went to see the show, and before it was very much older Broadway had lost another of its favourite daughters.

Aline scored an instant film success in *Five Star Final*, and has gone from strength to strength in pictures like *The Mouthpiece*, *Once in a Lifetime*, *One Way Passage*, *Silver Dollar* and *Gold Diggers* of 1933.

She was born in McKeesport, Pennsylvania, but moved to Brooklyn, with her parents, at an early age. She took a degree at Columbia University and immediately sought work on the stage, making her debut in a one-line part in 1924. A varied and chequered career in stock, and later in both comedy and drama, on Broadway followed. Aline is married to a wealthy New York architect.



Aline MacMahon with Edward G. Robinson in "Five Star Final."

EASILY one of England's leading "straight" comedians, Jack Hulbert had had a distinguished stage career before the talkies came and introduced him to the larger screen public.

He was born on April 24, 1896, at Ely, Cambridgeshire, and was educated at St. Peter's College, Westminster, and Caius College, Cambridge.

It was while he was at the University that he displayed the flair for theatricals which he has so fully developed. He was a leading light of the Footlights Society and wrote clever revues for it.

In 1913 he made his stage debut and later worked under Robert Courtneidge, whose daughter Cicely he married.

He is well known as a writer and producer. His films include *Elstree Calling*, *The Ghost Train*, *Sunshine Susie*, *Jack's the Boy*, *Love on Wheels*, *Happy Ever After*, and *Falling for You*.

In this last he appears with Cicely Courtneidge. These two have been of the utmost assistance to each other in their professional careers and teamed together they form, perhaps, the cleverest comedy pair on the English screen to-day.



JACK
HULBERT

ELIZABETH ALLAN

ONCE they told Elizabeth Allan that she "would not photograph." That was only a year or two ago, when she was a small-part stage actress earning £6 a week.

When she went to Hollywood, early in 1933, her luggage included a £12,000-a-year contract from Metro-Goldwyn-Mayer, one of America's biggest studios.

"Betty," as she is known to her friends, was born in Skegness on April 9, 1910, and was educated at Darlington. She made her stage debut at the Old Vic. when she was seventeen, and she afterwards went on tour in stock companies with Ben Greet.

She made her first bow to the West End in *Michael and Mary*, in the part which she subsequently played in the film version. It was not until 1931 that she stepped before the film cameras, making her debut in *Alibi*.

After *Service for Ladies* she was hailed as one of the most important discoveries for years. Her other British film successes include: *The Rosary*, *Black Coffee*, *Nine Till Six*, and *The Lodger*.

Her first Hollywood film was *Service*, with Lionel Barrymore.




ANNA NEAGLE

THE career of Anna Neagle is one of the romances of the British stage and screen. Formerly a gymnasium mistress, she took up ballroom dancing and reached the final of the All-England Championship. Determined to succeed on the stage, she entered the profession via the chorus of Charlot and Cochran shows.

She went to America with Jack Buchanan's *Wake Up and Dream* Company as a member of the ranks, and so impressed that popular star that on her return he promoted her to be his leading lady in *Stand Up and Sing*.

And when Buchanan decided to make a film of *Goodnight, Vienna*, he chose her again to play opposite him. Her screen success was as instantaneous as her triumph in *Stand Up and Sing* was on the stage. After *The Little Damsel* her position was assured. *Bittersweet* followed. Great things are expected of her.



BRUCE CABOT

One of screenland's newer players, who represents the popular he-man type. His first appearance for Radio was "The Roadhouse Murder," which he followed up with a fine performance in "Kong" and "The Eighth Wonder."



EVELYN LAYE

It took Hollywood to put the loveliest of our stage artistes on the movie map in "One Heavenly Night," but now she is back in British studios and delights us in "Waltz Time," the film version of "Die Fledermaus."



GARY COOPER

This tall, good-looking Westerner has become one of the most sought-after leading men. One of his most notable successes was with Helen Hayes in "A Farewell to Arms." He is seen here with the head of an eland which he bagged on his African hunting trip.



RUTH CHATTERTON

The first lady of the screen is the title that admirably fits this fine artiste, who was one of the first to win our hearts in the early days of the talkies. You will recall "The Doctor's Secret" and "Sarah and Son" more particularly. A picture in which she gave one of her most well-balanced characterisations is "Frisco Jenny."

Betty Furness prepares for a beach holiday by spending a few minutes every day under the sun lamp to prevent the painful sunburn that is sometimes acquired.



Frances Dee believes in eye-bathing, and uses a solution of warm water and boracic every morning as a beautifier and tonic.



USEFUL HINTS from SCREEN BEAUTIES



Catherine Moylan believes in oranges for the ill the flesh is heir to—and she takes them in large doses.



Mary Carlisle, the M.G.M. Baby Wampas star, believes that rouge is more easily applied when one is smiling, for the cheeks are then fully extended.



Sliced cucumbers, says Una Merkel, eaten without trimmings, are excellent for the complexion—but they must be well masticated.



Marian Nixon favours a milk diet, both for health and complexion reasons, and, well, she should know.



Monty Banks directing the Hollywood newcomer, Thelma Todd, in her first British picture, "You Made Me Love You."

In BRITAIN NOW

*H*ANDICAPPED formerly in all sorts of ways, British studios are now as well, if not better, equipped than any in the world and the result is making itself manifest in the British films of to-day.

IT is not so long ago that people in search of an excuse to put forward for the apparent lack of progress noticeable then in British pictures pointed to the studios and compared them most unfavourably with those of America.

And, really, it was not in the nature of an excuse; it definitely was a contributory cause to the little headway made by our own country's productions in relation to those of our rivals, both across the Atlantic and in Europe.

But that is all changed now, and one of the reasons why a British boom is confidently expected is because our studios need fear no comparison with the best of their foreign rivals.

Let's just look round for a moment at the buildings which have risen and where worthwhile pictures are now being made which redound to the credit of British enterprise.

First of all, the Gaumont-British Studios at

Lime Grove, which have the reputation of being the best equipped in Europe, if not in the world.

They are built on the site of the first automatic film-printing works of 1912 and the old glass studio of 1914, the first, by the way, of its kind in England.

They cover an area of almost two acres and contain fine large studios, all of which have their own workshops and dressing-rooms and all accessories.

The largest studio is 85 feet wide by 136 feet long, and contains a water tank 48 feet long, over 18 feet wide and 10 feet deep.

Here underwater scenes can be taken as well as shipboard sequences, since the sides are provided with porthole lights.

A FLAT roof extends over the entire building, and here extensions can be shot in ideal conditions.

The electrical equipment and general offices, dressing-rooms, cutting rooms, wardrobes and all the thousand and one details essential to the production of good pictures, are the last word in modernity and efficiency.

It is no wonder that Gaumont-British has been able to produce such pictures as *Rome Express*, *Good Companions* and *Waltz Time*, which are technically equal to anything from abroad.

Then there are the vast British International Studios at Elstree, just over the Hertfordshire border.

It was here that the first British talking picture, *Blackmail*, was produced.

There are eight large sound stages here and the equipment is all that could be desired.

NEAR B.I.P. are the studios of British and Dominion films, which has been turning out pictures which are helping to place Britain firmly on the movie map.

B.I.P. have another studio at Welwyn Garden City, which is now utilised for commercial pictures and where Anthony Asquith made such productions as *Underground*, which brought his name well to the fore amongst the younger British directors.

Since then he has made a novel talkie, *The Lucky Number*, a picture which introduces a football and dog-racing atmosphere, and is modelled very much on the musical comedy efforts of Rene Clair.

At Cricklewood are the Stoll studios, at Teddington Warner Brothers hold sway, and at Walton on Thames, Archibald Nettlefold owns spacious accommodation.

At Islington the Gainsborough Studios have risen from the ashes into

a fine specimen of modern studio building. They were burnt down three years ago and were rebuilt in the most up-to-date manner with a flat roof for exterior shots or when special cloud effects are wanted.

Then there are the Beaconsfield sound stages, where Edgar Wallace's books came to life in pictures, and at Twickenham Julius Hagen presides.

At Ealing Associated Radio, a branch of the American R.K.O. Company, are working.

British production goes on apace.

Sound City Productions at Shepperton have given us several good pictures including *Doss House* and *Reunion*, films without any feminine interest, which struck a novel note.

A WEALTH of studios, surely, which, although scattered, and therefore lacking the glamour of Hollywood, are capable of rivalling the screen capital's product in every department.

It affords a strong contrast to the days when "make-shift" was the order of the day and

Leslie Fuller, the comedian, showed great bravery by entering a cage full of forest-bred lions for the circus scenes in his picture, "*The Pride of the Force*."

Monty Banks rehearsing Thelma Todd for a piquant bedroom scene in his latest picture "*You Made Me Love You*."





Conrad Veidt and Edmund Gwenn ready for the next take of a scene under Victor Saville's direction in "I Was a Spy."

producers in this country had to struggle not only against monetary difficulties but also against insufficient accommodation and technical deficiencies.

But now the move for better pictures is well under way. Britain leads easily in the fields of that type of comedy which is so magnificently represented by Ralph Lynn, Jack Hulbert, Jack Buchanan and Tom Walls.

Musicals, too, like the *Maid of the Mountains* and *The Southern Maid*, show that in that direction, too, we are gaining ground.

ROME EXPRESS was followed by another equally ambitious production, *Channel Crossing*, with Matheson Lang and Constance Cummings, which promises to make as much stir both here and abroad as did its predecessor.

I Was a Spy, and the happy combination of Jack Hulbert and Cicely Courtneidge again in *Falling for You*, all of these show what technical studio perfection has meant to the advancement of screen entertainment in this country.

But there is one tendency against which British producers must fight. There has been a tendency to over-boost our own product.

Nothing can be gained, and much lost by a false sense of proportion and undeserved adulation.

As I have tried to show you, we have now studios equal to any in the world, but at the moment of writing we cannot claim that we are producing nearly as many outstanding pictures as America.

WE have started in the supremacy race with handicaps which are being overcome, we are supplying more British pictures to the kinema than the quota Act lays down as a minimum; all that is to the good, but until we have turned past prosperity corner, do not let us shout our wares too high.

Much more can be gained by a modest claim than by over-selling. The buyer—that is you, the audience—will not be disappointed if the mead of praise is in proportion to the work done. If a production is over-praised the disappointment is deeper, and the reaction to it most dangerous.

SOLDIERS of the KING



A CARE-FREE comedy-drama dealing with the life of a famous music hall troupe, all members of the same family. It depicts vividly their loyalties, jealousies and traditions in a story in which back-stage and military interests are happily blended. Incidentally, it is a triumph for Cicely Courtneidge, who, in the dual role of mother and daughter, delights us with her music hall numbers and also an excellent character study of old age.

Jenny Marvello (Cicely Courtneidge), queen of a troupe of music hall artistes, puts over her big military number, "There's Something about a Soldier," which is very appropriate to her, for in the story she was once engaged to an officer in the Brigade of Guards.



Jenny quarrels with her mother (Cicely Courtneidge), who strongly disapproves of Judy (Dorothy Hyson) wishing to give up the stage and marry into the Army.



The Young Lovers. Lieut. Ronald Jamieson (Anthony Bushell) who, defying the wishes of his colonel and the Marvello family, makes violent love to Judy and eventually succeeds in getting the wedding sanctioned.



At a special matinee, Jenny, after a personal success, asks the attention of the audience for a greater artiste than herself—her own mother—who is induced to sing her great number, "Soldiers of the Queen," from the stage box, from which she is witnessing the performance.



Jenny, accompanied by her stage manager, Sebastian (Edward Everett Horton), beards the Colonel (Frank Cellier) in his own Mess on behalf of the young lovers.

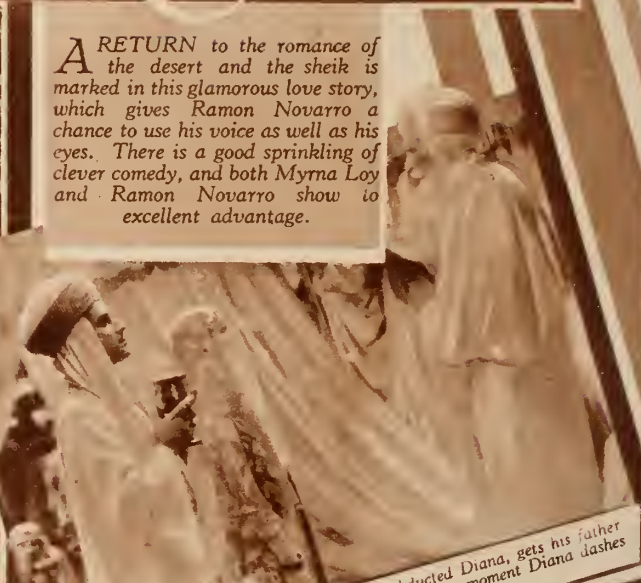
Sebastian, who is in love with Jenny and finally wins her, talks over the glories of the past with her mother, who was once Queen of the Marvello Troupe.

A NIGHT in CAIRO



The end of the romance. Diana, born of an English father and an Egyptian mother (Myrna Loy), succumbs to the call of love from her compatriot Jamil (Ramon Novarro).

A RETURN to the romance of the desert and the sheik is marked in this glamorous love story, which gives Ramon Novarro a chance to use his voice as well as his eyes. There is a good sprinkling of clever comedy, and both Myrna Loy and Ramon Novarro show to excellent advantage.



A bride by right of conquest. Jamil, having abducted Diana, gets his father Achmed to marry them in Arab fashion. At the last moment Diana dashes from the ceremony.



Preparations for Diana's wedding to the man she does not really love, Gerald. Left to right, her companion (Louise Clusser Hale), Gerald's mother (Blanche Frederici), Diana and Marthe (Marcelle Corday).

Jamil's continuous attentions to Diana—he is returning her dog, which had nearly fallen over a verandah—annoy her fiancé, Gerald (Reginald Denny).



Diana is charmed by the chivalrous attentions of her gallant dragoman, Jamil, who escorts her over the desert.

Having got into Diana's bedroom by a trick, and unable to leave lest his departure might be noticed and compromise her, Jamil acts as ladies' maid to the indignant lady.



Gabriel Service (Lewis Stone) is reluctantly compelled to dismiss Benton (Lionel Barrymore), an employee who has been with him for forty years, because of the trade depression.

SERVICE

THIS romance of London business life, adapted from C. L. Anthony's stage success, draws its drama and strong sentiment from the reactions of two families in adversity. It is notable for some fine acting by a notable cast, which includes Lewis Stone, Lionel Barrymore, Benita Hume, Elizabeth Allan, Colin Clive and Phillips Holmes.



There was no love lost between Service's wife, Isobel (Benita Hume), and her stepdaughter, Caroline (Elizabeth Allan).



Service reads in the newspaper that the opposition has bought his business. This false news, and backed by Benton, who has made good, determines him to fight the depression.



At Benton's home, after his dismissal, a pastrycook business was brought into being, with the help of his wife, his daughter and his son.

The secretary and Service's daughter's romance meets a happy conclusion when the latter's father decides to fight on. On the right is Service's son (Phillips Holmes).



BITTER SWEET

THE famous Noel Coward operetta comes to the screen with all its romantic charm, light cynicisms and tune-ful music. Directed by Herbert Wilcox, it re-captures the spirit of a bygone day. It stars Anna Neagle, one of Britain's most important film discoveries of 1933.

Anna Neagle in character as Sari, who, scorning her wealthy suitor, runs away with her music master on the eve of her wedding.



After the elopement Sari faces a life of comparative poverty with her husband, Carl Linden, played by Fernand Graavey.



Left. The scandalised bridesmaids learn that Sari has eloped at the eleventh hour and has failed to put in an appearance at the church.

The path of true love never runs smooth. There were many little quarrels between Sari and her music master.



The fatal duel. Carl is killed while defending his wife's reputation, which has been endangered by an army officer (Miles Mander).



A realistic atmosphere is obtained in this re-production of Schlick's Café of the Vienna of the 'Eighties. The singer is Ivy St. Helier.

Night of the Garter

HILARIOUS adaptation of the successful stage farce by Wilson Collison and Avery Hopwood. The screen version was prepared by Austin Melford, who also appears in the picture. It is a riotous matrimonial mix-up caused by a missing garter, which proves compromising Sydney Howard is right in his element as a butler round whom the fun revolves.



Sydney Howard in character as Bodger, the butler. While his part is not particularly big, he provides the most amusing part of the entertainment. He re-enacts the role which caused Londoners to flock to the Strand Theatre.



The final mix-up, when errant wives meet errant husbands. Jack Melford as Kenneth Warwick, his wife, Elsie Randolph; Austin Melford as Bunny Phipps, and his wife, Marjorie Brooks.

Bodger addresses a few illuminating remarks to the cook, Fish, a role admirably played by the famous musical comedy artiste, Connie Ediss.



Above: An embarrassing situation in the abduction affair between Jennie and Bunny. Left: Teddy Darling, the original donor of the garter (Harold French), and Bodger in confidential mood.

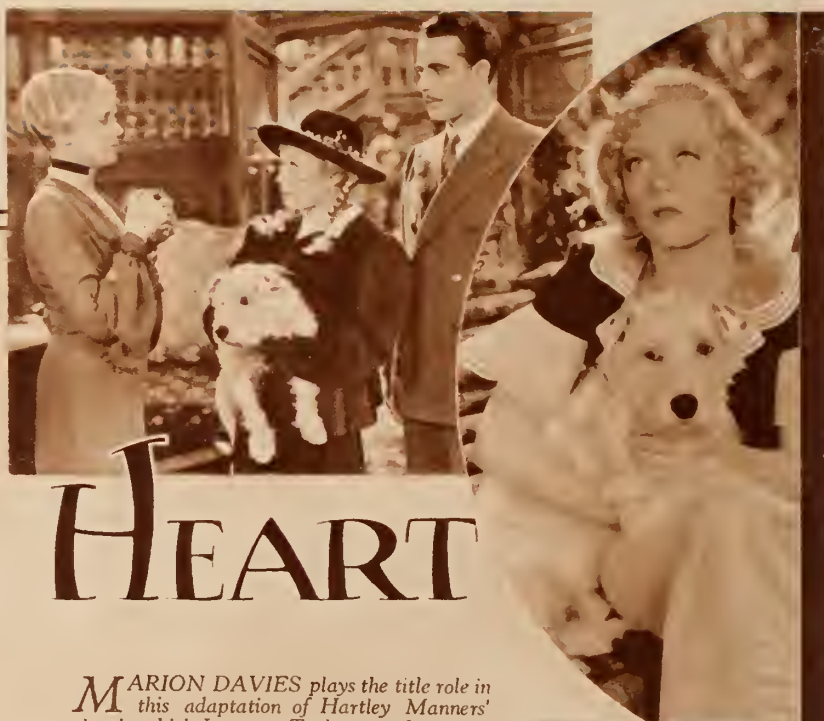


Jennie Warwick, who has abducted Bunny Phipps in order to make her husband jealous, finds the process rather boring.



Peg's (Marion Davies) guardian (Onslow Stevens) having brought her from Ireland to England, introduces her to Mrs. Chichester (Irene Brune) whom, he has arranged, shall look after her.

Peg o' My HEART



MARION DAVIES plays the title role in this adaptation of Hartley Manners' play in which Laurette Taylor scored so great a success on the stage. It has been prepared for the screen by Frances Marsh, and directed by Robert Z. Leonard. Songs and dances have been introduced for Marion Davies into the romance of a little Irish orphan girl.

Above: The transformation effected. Peg grows from the wild, rather frightened little orphan into a beautiful girl, polished and soignée.



Peg finds Mrs. Chichester's son (Tyrrel Davis) most amusing. Mr. Davis plays a "silly ass" role.



Left: London seemed a strange place to the little Irish orphan, and her guardian, who later is to marry her, feels the pathos of the situation.

On arrival at Mrs. Chichester's house, Peg has her suspicions about the butler (Robert Grieg) who endeavours to take her homely baggage to her room.



Left: At home in Ireland, Peg and her father (J. Farrell MacDonald) live a simple life in which happy relations play the biggest part.

Above: Mrs. Chichester's daughter, who is engaged to Peg's guardian, takes exception to the orphan's dog, whereupon Peg retorts that she thought her rival's canine was her knitting.



NORMA SHEARER

NORMA SHEARER, now one of the first ladies of the screen, nearly starved for six months when she first went to New York from her native Canada to try to "break into movies." Her first job, as an extra in a college picture, lasted three days. At least one famous director advised her to get out of pictures because "she did not screen well."

However, she began to get feminine leads in a few Westerns and these led to her being awarded a contract with Louis B. Mayer and a chance to go to Hollywood.

For a long time she played ingenues with success, but without achieving anything sensational. When she married Irving Thalberg and retired from the studios to have a baby everybody crossed her name off their stellar lists.

She returned to the screen as a "sophisticate" in *The Trial of Mary Dugan* and *The Divorcee*, and in scoring the greatest triumphs of her career created a new screen vogue.

Her other successes include: *A Free Soul*, *Private Lives*, *Smilin' Through*, and *Strange Interval*.

CHARLES LAUGHTON

IF Laughton had followed the wishes of his family he probably would be in the British navy to-day. He was born at Scarborough, on July 1, and became an hotel clerk, winning promotion to the office of hotel cashier, but with the outbreak of the war resigned to enter the service. After the war he enrolled at the Royal Academy of Dramatic Art. In 1926 he got his first stage role, of Osip in *The Government Inspector*.

Laughton made his first American appearance in *Payment Deferred*, appeared in the Broadway production of *Fatal Alibi*, and then returned to London for a vacation which was halted by an offer from Paramount to join its group of Hollywood players.

His first role, that of the mad submarine captain in *Devil and the Deep* aroused great interest amongst screen audiences and critics. It was hailed as a masterpiece, and it was suggested that he had "stolen" his first picture.

As the result of his work in this production he was immediately cast as Nero in Cecil B. De Mille's spectacular production, *The Sign of the Cross*, and then given a leading role in *The Island of Lost Souls*, the creepy adaptation of H. G. Wells' novel, "The Island of Dr. Moreau."

Laughton has made a constant struggle against being pigeon-holed as a type limited to one or two kinds of roles. He likes to play comedy, is genuinely modest, somewhat nervous, and has won success in parts ranging from effete foppery to fiendish saddism. His recent British production is "*The Private Life of Henry VIII.*"





RICARDO CORTEZ



**BETTE
DAVIS**



ROBERT YOUNG

WAS born on July 7, 1899, in Vienna. He went to New York with his parents at the age of three.

They intended him for a business career and put him in a stockbroker's office.

He did a great deal of amateur acting, mainly in Shakespeare, and finally obtained a small leading rôle on Broadway. He was persuaded to take up film work and made his debut in *Sixty Cents an Hour*, an old silent picture.

His films include *Sorrows of Satan*, *The Pony Express*, *Feet of Clay*, *The Spaniard*, *The Torrent*, *By Whose Hand*, *The Lost Zeppelin*, *Her Man*, *Transgression*, *Montana Moon*, *Illicit*, *Big Business Girl*, *Behind Office Doors*, *Men of Chance*, *The Maltese Falcon*, *Ten Cents a Dance*, *White Shoulders*, *Bad Company*, *Melody of Life*, *Is My Face Red*, *Thirteen Women*, *The Phantom of Crestwood*, *Flesh*.

He married Alma Rubens, the ill-fated star of pre-talkie days, whose career ended in one of Hollywood's most sensational tragedies.

ONE of the few players officially elevated to stardom in 1933, Bette was born on April 5, 1908, in Lowell, Massachusetts. She was christened Ruth Elizabeth Davis, but changed her name to Bette (pronounced "Betty") while she was at high school.

She studied dancing at the artists' colony in Peterborough and attended a dramatic school.

She had two years on the stage, including a Broadway success, before taking up screen work in 1930.

At first they told her at the studio that she "had no sex appeal," but they changed their mind when the fan letters began to roll in after *Cabin in the Cotton*, her first big success. She is blonde and looks something like Constance Bennett, but has established her own screen individuality. She will be remembered for her work in 20,000 *Years in Sing Sing*, *Parachute Jumper*, and *Ex-Lady*.

ROBERT YOUNG began his career as a bank clerk, afterwards going into a stockbroker's office, appearing with an amateur dramatic company every evening.

His father is a building contractor and had to move to California, where Robert Young joined the Pasadena Community Players.

His work in some forty odd productions with this company recommended him for the rôle of the young Doctor in *Lullaby*. His effective performance in this brought him a contract and he played in *The Wet Parade*, *New Morals for Old*, *Unashamed* and *Strange Interval*. He played in *Men Must Fight* opposite Diana Wynyard, *To-day We Live* with Joan Crawford and Gary Cooper, and in *Hell Below* with Robert Montgomery, Walter Huston and "Schnozzle" Durante.

JACK OAKIE

JACK OAKIE looks upon his motion picture career as a "racket," and admits that he is laying away a large part of his salary "just in case."

A native son of Sedalia, Mo., but long a resident of New York City, Oakie found inspiration in Lindbergh's flight for his own projected trip to Hollywood and its movie studios.

"Lindbergh took a chance and made it—so will I—" Oakie, then just a dancer in a Broadway show, reasoned things out.

Upon his graduation from De La Salle High School in New York he "went into Wall Street"—as a very lowly clerk in a very busy office.

His reputation as a smart-cracking humorist spread, and when May Leslie, society impresario, started to cast for the Junior League Follies, she suggested a stage partnership that endured until 1927.

Oakie always had a job of some kind, but he could afford no Rolls-Royces.

So he came West. Nothing happened. For weeks and weeks nothing happened. Jack just smiled the wider.

One day, hunting for a job, Oakie saw Director Wesley Ruggles on the other side of the street. Ruggles was just about to start a picture, a fact that Oakie well knew. He rushed up to the director and greeted him as though they had been life-long friends.

Maybe Ruggles was surprised. Maybe alarmed. In any event he promised Oakie three days of work. Those days stretched into three weeks, at the end of which time Ruggles placed Oakie under personal contract, an unusual



procedure. Later Oakie got his second "break." That was when he was cast in Clara Bow's starring picture, *The Fleet's In*. At the end of that production the company signed him to a contract.

He has appeared in *Finders Keepers*, *Someone to Love*, *The Dummy*, *Chinatown Nights*, *Close Harmony*, *Fast Company*, *Sweetie*, *Let's Go Native*, *Street Girl*, *Hit the Deck*, *The Social Lion*, *The Sap from Syracuse*, *Sea Legs*, *The Gang Buster*, *June Moon*, *Dude Ranch*, *Touchdown*, *Dancers in the Dark*, *Sky Bride*, *Million Dollar Legs*, *Madison Square Garden* and *From Hell to Heaven*.

Oakie gets his name from his native state, Oklahoma. When he first went to New York his acquaintances called him Okly in honour of his homeland, and with the change of the "ie" ending, it stuck.

GLORIA STUART

GLORIA is the star for whom two movie kings tossed a coin. She is also unique as the only screen player who has ever gone straight from amateur dramatics to film success.

She was born in Los Angeles in 1910, and after attending the University of California she joined the Pasadena Community Players, a well-known amateur group, in February, 1932.

A Universal casting director spotted her at one performance and gave her a screen test.

A Paramount talent scout had seen her on the same night, and the dispute regarding her services had reached a deadlock when it was decided to let a coin decide.

The Universal studio won, and Gloria made her bow to the film fans in *The Old Dark House*. Her other successes include *Air Mail*, *Laughter in Hell* and *Sweepings*.

JAMES DUNN

IN 1927 decided to become an actor and obtained an engagement with the *Night Stick* company, in which he played the rôle of an "under cover cop."

Night Stick was afterwards made into a picture called *Alibi*.

Completing his first engagement, he joined a stock company at Englewood, New Jersey, and remained with it 37 weeks. Afterwards played in a stock company at Winnipeg, Canada.

Dunn signed a Fox contract in May, 1931. He prefers to play straight comedy leads, and was assigned to such a part in *Bad Girl*, his first picture under the new contract.

He is married. His pastimes include golf, swimming and tennis. Golf intrigues him most, but he does not boast of his game.

Superstitious regarding only one thing—whistling in a dressing room. Two men whistled in his dressing-room in Winnipeg, Canada, and he met with an accident following each concert. On the first occasion he was hurt in a taxicab accident and on the second he broke two of his ribs in a fall.

His early ambition was to become a mechanical engineer. For a brief period he sold lunch-wagons on the road.

His pictures include *Bad Girl*, *The Blonde Reporter*, *Over the Hill*, *Dance Team*, *Society Girl*, *Hullo Sister*, *Handle with Care*, and *Sailor's Luck*.



SALLY EILERS

SALLY was born in New York, but her family moved to California, and most of her childhood was spent in Hollywood.

She took a commercial course, and intended to become a stenographer, but decided to try for a job as an extra.

Her big chance came one day when she visited the Sennett studio with Carole Lombard, an old school friend.

She was spotted by Sennett, who happened to be looking for a girl to take the place of one of his leading ladies, who had "walked out" following an argument.

For a long time, however, she was just another Hollywood ingénue. Then she was cast in the feminine lead in *Bad Girl*, and became a sensation. Since then she has scored many successes and in May, 1933, she made her first picture, *I Spy*, in a British Studio at Elstree.

DOUGLAS FAIRBANKS, JUNIOR

BORN in New York City, on December 9, 1907, the son of Douglas Fairbanks and Beth Sully, the well-known stage actress. At that time Fairbanks Senior was a young actor of rising popularity on the Broadway stage.

Young Doug. was educated privately, and at school in New York, Paris, London, Pasadena and Los Angeles. He studied painting and sculpture in Paris for three years.

He joined the ranks of the extras in several pictures. He played his first starring rôle in *Stephen Steps Out*, in which the producer hoped to cash in on the fame of Fairbanks Senior. It was not a success, and Doug. names it as his worst picture.

Among his favourites is *A Woman of Affairs*, with Greta Garbo, in which his rather remarkable characterisation of the heroine's eccentric and neurotic brother attracted wide attention.

He has appeared on the legitimate stage in Los Angeles.

Besides painting and sculpturing, he has written a book of poems, which are to be published soon. A series of articles accompanied by his own caricatures have appeared in *Vanity Fair*.

Before the talkies came he wrote the titles for his father's pictures, *The Black Pirate* and *The Gaucho*, as well as for *Two Lovers*.

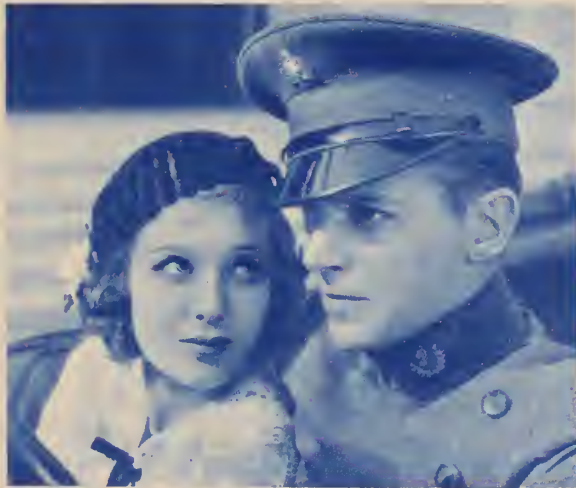
Doug. Jr., is naturally athletic, and is captain of his own football team in the Motion Picture League. Is an expert swimmer, and an expert archer. Plays tennis and polo, and can beat his father at golf. Indoors, he plays ping-

pong, and he likes to roller skate. Likes to go to parties, but is a bad dancer.

He declares he has no yearning to work in any way, shape or manner, and only does so from necessity.

He is exactly six feet tall, weighs 180 pounds, has light brown hair and grey eyes.

He is under contract to Warner. His productions include *Outward Bound*, *The Dawn Patrol*, *Little Caesar*, *I Like Your Nerve*, *Gentleman for a Day*, *It's Tough to be Famous*, *Love is a Racket*, *Scarlet Dawn*, *Parachute Jumper*, and *Fellow Prisoners*.



GRACIE FIELDS

IN one film, *Sally In Our Alley*, Gracie Fields established herself as firmly in the affections of the film fans as she had previously done in the hearts of her great stage public.

To-day she is probably the most popular star in British talkies; she is certainly the most highly paid.

She was born in Rochdale, Lancashire, in 1899, and, although she was singing in a juvenile troupe at the age of 12, she continued, with the rest of her family, to work in a cotton mill.

She later joined a small revue in which Archie Pitt, now her husband, was the principal comedian, and began to build up the tremendous popularity that she achieved in the Provinces.

She took the West End by storm in *Mr. Tower of London*, and has become probably the queen of English entertainment. Since *Sally In Our Alley*, she has made two more films. *Looking on the Bright Side* and *This Week of Grace*.

LORETTA YOUNG

LORETTA Young was born Gretchen Young, in Salt Lake City, Utah, on January 6, 1913, and her name became Loretta when she embarked upon a motion picture career.

Her screen career began almost by accident. Mervyn Le Roy, the First National director, telephoned the Young homestead in an effort to secure Polly Ann Young, her sister, for a picture, but Polly was out of town. Her brother answered the 'phone and said, "Polly Ann is away, but Loretta is here—she looks very much like her sister."

"Send her out," said Le Roy, and when Loretta arrived he was so impressed that he presented her to Colleen Moore, with the result that she played her first rôle in *Naughty But Nice*. Another fine opportunity came when she was selected out of fifty candidates to play the lead opposite the late Lon Chaney in *Laugh, Clown, Laugh*.

She was only fourteen then.

Her greatest successes, however, have been in talkies, and to-day, as well as being one of the most beautiful women in films, she is one of the screen's most popular actresses. She scored in *Play Girl*, *The Honourable Mr. Wong*, *Employees' Entrance*, *Grand Slam*, and *Zoo in Budapest*.

Tom Brown initiates Margaret Lindsay and Gloria Stuart into the joys of bob-sleighing.



Stars at play in the American "Switzerland," Big Pines, in the Los Angeles country. It is a popular playground for artistes.

WINTER SPORTS in Screenland



Gail Patrick, Lona Andre and Verna Hillie, three of Paramount's youngest players, enjoy the first snow of the season at Big Pines.



Above, Muriel Evans proves she is a first-rate ski-er, and below, Gail Patrick, Lona Andre and Verna Hillie exploring the possibilities of snow sport still further.



Sari Maritza tries her hand at driving a dog team and sledge. No easy matter for the amateur.

PAUL MUNI

IN 1902, with his father and mother, Muni arrived in New York at the age of four, from Vienna. They were struggling stage folk.

His earliest years were divided between his violin exercises and jumps from town to town with the companies in which his parents played.

When Paul was eleven years old he got his opportunity. The one-night stand theatrical troupe needed someone to take the rôle of an old man. Funds were scarce. They tried the Muni boy as a makeshift. He was daubed with make-up, padded out and fitted into old sagging clothes. He had only a few lines to speak.

The hard-pressed manager thought he was getting away with murder until Paul made his appearance. He was an instant success.

His father died in 1913. The boy and his mother struck out. There were times when they slept in railway waiting-rooms for lack of funds.

When he was sufficiently well off, he turned to his own inclinations and became affiliated with theatre guilds and art theatres. Sam Harris, the celebrated American producer, heard of Muni, attended one of his performances, and lost no time in getting his signature to a contract.

Winfield Sheehan, vice-president of Fox, saw Muni in *Four Walls* and immediately signed him to a long-term contract.

His first picture was *The Valiant*. He then made *Seven Faces*. Other productions include *I'm a Fugitive*.

Muni is married, an accomplished violinist, and is considered the most perfect exponent of make-up art on the American stage.

He is in his early thirties, with dark eyes and hair, of medium stature. He is widely read and exceptionally well-informed.



GLEND A FARRELL

BACK in Enid, Oklahoma, Glenda's parents were poor. "We couldn't even afford the most ordinary luxuries of life," she recalls now. When she was seven a roving stock company, playing *Uncle Tom's Cabin*, came to town. When they left they took her on as Little Eva.

There followed years of tramping through the country towns of America—hard work, but wonderful training. At fifteen she married. It didn't last, and at sixteen she faced the battle of life anew with a son to support as well.

She went back to stock and gradually fought her way to Broadway. An initial essay at films in *Little Cæsar* was a failure.

Glenda went back to the stage and created the rôle of the nurse in *Life Begins*. When Warners wanted to make the play into a film they decided to give her another chance, and this time she scored a sensational success. Now, after further big successes in *I am a Fugitive* and *Wax Museum*, it seems that her battles are over.

BENITA HUME

IT was only a question of time before Hollywood got Benita Hume—and now it has happened. Benita was born in London in 1907 and studied for the stage at the Royal Academy of Dramatic Art.

She made her stage debut in a walking-on part in *London Life* at the Drury Lane in 1925.

Successes in *Easy Virtue* and *The Constant Nymph* established her as a screen favourite, and for the last few years she has been one of our busiest and most popular actresses.

She went to Hollywood early in 1933, her first American picture being *Clear All Wires*. After that she played in *Service* and *Only Yesterday*.



LEE TRACY

LEE TRACY was born in Atlanta and educated at a Military Academy. For twelve years he was on the stage in Stock Company and on Broadway, and made his film debut in 1929.

He decided to become an actor when he was still in college, by the simple process of elimination.

No sooner had he decided than America entered the war—Lee Tracy joined up.

After the Armistice he went on the stage, and made a sensational hit in the stage version of *The Front Page*.

His films include *Big Time*, *Up the River*, *Quick Millions*, *Blessed Event* and *Hard to Handle*, where his electric energy and hectic briskness created a new screen personality which sky-rocketed Lee Tracy to fame in an amazingly short time.

He is now under contract to M.-G.-M., and made his first appearance for them as the live wire newspaper correspondent in *Clear All Wires*: that was followed by a part after his own heart in *Gabby Joe*.

He was also in *The Chaser* with Madge Evans and in the all-star version of *Dinner at Eight* with Marie Dressler, Wallace Beery, John and Lionel Barrymore, Jean Harlow and Clark Gable.

GEORGE RAFT

GEORGE RAFT'S dramatic talents were born in New York's "Hell's Kitchen." He has been placed under long-term acting contract by Paramount. The contract came as the result of his unusual performances as the menace of *Scarface* and of *Dancers in the Dark*.

A former boxer, baseball player, and dancer in Ziegfeld productions, Raft came to Hollywood to play his first dramatic role in a motion picture. He had been urged to try the screen some years before by his good friend, Rudolph Valentino, whom some say he resembles, but had refused to do so at that time.

Raft was born on Forty-first Street, between Ninth and Tenth Avenues, at the time one of the toughest districts in New York. His German grandfather introduced the merry-go-round in America, and later prospected for gold in the early days of California.

After trying various professions, Raft became a dancer, then acted in several stock companies in the East, returning to New York to dance with Elsie Pilcer in several productions. A European tour followed, during which he met the Prince of Wales and taught him the Charleston.

Raft was one of the first entertainers signed when the Publix Theatres circuit was formed. Rowland Brown, film director, brought him West for a role in *Quick Millions*. Later he played in *Hush Money* and *Scarface*. Other pictures include *Night After Night*, *Madame Racketeer*, *The Under Cover Man* and *Pick-up*.



JOAN BLONDELL

JOAN BLONDELL is her real name, and she was born in New York City in 1909. Her father and mother were old stage troupers and a property trunk was her first cradle. At the age of four months she was carried on the stage at the Globe Theatre as the daughter of Peggy Astaire in *The Greatest Love*.

She has been on the stage during the twenty odd years of her interesting life, and has played repertory all over the globe; small towns in China, "split" weeks in Australia, one-night stands in Germany, and has crossed the United States fifty-six times while playing in vaudeville.

She has worked in a newspaper office and has been a circus hand.

Once, when the family vaudeville troupe was stranded, she won a beauty contest and saved the Blondell fortunes.

Later she got a stage job in New York in a play called *Penny Arcade*, in which she played opposite a rising young actor named James Cagney.

Her first motion picture opportunity came when *Penny Arcade* became a film, and both Joan and James Cagney were signed to go to Hollywood to play their original roles. That was the beginning for both of them.

Since then Joan has become one of the most popular younger players on the screen. Her successes include: *The Crowd Roars*, *The Greeks Had a Word for Them*, *Central Park*, *Blondie Johnson*, and *Gold Diggers of 1933*.



ANN HARDING

ANN HARDING is one of the screen's most distinguished stars and is the daughter of a high ranking regular Army officer. Born at Fort Sam Houston, Texas, she lived her girlhood years at Army posts.

Her first job was as a stenographer in the offices of an Insurance Company in New York. As a side-line, she synopsised scripts for a motion picture company. She joined the Provincetown Players for recreation and found herself with a life occupation.

Leads led to stardom, and soon she was on Broadway. Her stage hits include *Tarnish*, *Stolen Fruit*, *The Woman Disputed*, and *The Trial of Mary Dugan*.

After the last play she went to California to rest, but the screen wouldn't let her. A test led to a starring contract, and one of her first pictures was the sensational hit, *Holiday*.

She has shared in a number of successes, including *Prestige*, *Westward Passage*, *The Conquerors*, *The Woman In His House*, and *Ann Vickers*.

RALPH BELLAMY

RALPH always intended to become an actor. In fact, so keen was his desire for the glamour of the footlights that he ran away from school to join a Shakespearean repertory company touring the middle west. There he stayed for one season playing small parts, before falling for the leading character heavy in the "Shepherd of the Hills" touring coming.

Then he landed a berth with the John Winniger Repertory company, doubling the role of a leading character and official stage carpenter!

In 1920, Bellamy went to New York and played in several productions, including *Roadside*, in which he was spotted by Joseph Schenck and taken to Hollywood.

His motion picture debut came with *The Secret Six*, followed by *The Magnificent Lie* and *West of Broadway*.

His fourth role was in *Surrender*, a Fox film.

Next he was given the leading role opposite Sally Eilers in *Disorderly Conduct*.

Other films include *Forbidden*, *Rebecca of Sunnybrook Farm*, *We Humans*, and *Air Mail*.

Bellamy is over 6 ft., has brown hair and penetrating blue eyes.

His hobby is collecting music boxes, of which he has 14 of ancient vintage, picked up in various parts of the United States.

He has two prize Llewelyn Setter dogs and is an ardent golf enthusiast as well as being an above-the-average lawn tennis player.



JOHNNY WEISSMULLER

JOHNNY WEISSMULLER was born in Chicago, the son of a former Austrian Army Captain, who went to America to practice engineering. As a child Johnny was rather weak and took up swimming as an aid to better health and better physique.

It was soon noticed that he had an amazing speed and William Bachrach coach at the Illinois Athletic Club, took an interest in the youth and began to coach him for professional purposes.

During his reign as amateur swimmer he won thirty-nine championships, was the hero of the Olympic Games in Paris, 1924, and Amsterdam, 1928.

When M.-G.-M. were looking for an actor to play the title rôle in *Tarzan, the Ape Man*, an executive saw a short sports subject in which Weissmuller was demonstrating swimming. He approached him and offered him a test. The test was highly successful and Johnny sprang to fame as the Edgar Rice Burroughs' hero.

Johnny Weissmuller is a marvellous athlete, and stands 6 ft. 3 in. in his socks. Since *Tarzan* he has appeared in a number of swimming short subjects and *Tarzan and his Mate*.



**BARBARA
STANWYCK**



LEFT an orphan at an early age, Barbara Stanwyck (or Ruby Stevens, as she was then) learned her dancing to the tunes of a street barrel organ, and got enough practice that way to qualify at the age of sixteen for a place in the chorus of a roof garden show in New York.

From the chorus Barbara graduated to the legitimate drama, no mean feat, and she was making a name for herself on Broadway when she married Frank Fay, the musical comedy star.

At the beginning of talkies she went to Hollywood with her then more famous husband, and upset all expectations by completely eclipsing him as a screen star. She scored her first big success in *Ladies of Leisure* and, following it up with triumphs in *Illicit* and *Forbidden*, became one of the most important stars in the film firmament.

Barbara is also famous as Hollywood's most devoted wife.

KATHARINE HEPBURN

WHOSE debut in *A Bill of Divorcement* was one of the screen sensations of the year. A month or so earlier she had slipped into Hollywood almost unknown and quite unheralded to play a supporting rôle in that picture, which was intended to be a starring vehicle for John Barrymore.

After the film's release the Radio Pictures Company took the unprecedented step of immediately making her a star.

Miss Hepburn is one of the mystery women of Hollywood. Little is known about her past. There have been rumours that she is the heiress to 16,000,000 dollars, but she emphatically denies the story.

IT is known that she made her start on the stage playing small parts in a Baltimore stock company. When she went to New York later she secured an unimportant rôle in a play Edwin Knopf, who had known her in Baltimore, was putting on. The leading lady left the cast on the night of the "try-out," and Katharine was given the part. It made her name on Broadway.

Miss Hepburn has shown in her second picture, *Christopher Strong*, that her performance in *A Bill of Divorcement* was not just a flash in the pan, and she has followed up her success in *Morning Glory* and *Little Women*.





CONRAD VEIDT

WAS born January 22, in Berlin. After being educated at the Hohenzollern Gymnasium, in Berlin, he began his acting career as an extra; at the same time he was a pupil at the Reinhardt dramatic school.

His first big part was in Gevy Kaiser's *Korallen*, at the Deutsch Theatre, in Berlin. In the same year he played his first film role in *Das Fredische Grabmal*, in which he was cast as a demon.

A result of this was, that he was for a time, "typed" as a "demon."

His greatest silent successes were *Caligari*, *The Student of Prague*, *Lucrezia Borgia*, and *Lady Hamilton*.

In 1927 he went to Hollywood and played in *The Laughing Man*. His talkies include *The Last Company*, *The Black Huzzar*, *Rasputin*, *Rome Express* and *F.P.I.*

The last he played both in German and English versions, while he came to England to play in *Rome Express*, *I Was a Spy* and *The Wandering Jew*.

Conrad Veidt is undoubtedly one of the greatest actors on the screen to-day.

WALTER HUSTON

WALTER HUSTON was born in Canada, forty-eight years ago. He went on to the American stage although he was intended to be an engineer. Success was a long time coming—he was practically destitute before his genius was recognised and he became a stage star.

Now he is hailed as one of the world's finest talkie actors. Among his many outstanding portrayals are those in *Gentlemen of the Press*, *The Bad Man*, *The General*, *Abraham Lincoln*, *The Criminal Code* and *The Star Witness*.

He scored a sensational success in *The Beast of the City*, and followed it with outstanding roles in such productions as *Justice for Sale*, *The Wet Parade* and *Kongo*, in the American stage version of which he first attained prominence.

Other screen appearances include *Hell Below* with Robert Montgomery, "Schnozzle" Durante and Madge Evans, and *Gabriel Over the White House* in which Karen Morley also appeared.



MADELEINE CARROLL

FIVE years ago Miss Madeleine Carroll, M.A., a young school teacher at Hove, threw up her job, drew her savings, exactly £20, from the bank, and came to London in search of fame.

She took a small room near Victoria Station and looked for a job on the stage. She found it in the part of a French maid in a touring company.

In a short time she was an established West End favourite, and when she came to make her film debut in *Guns of Loos* it was in a leading role.

Her success on the screen was even more rapid, and she became Britain's most formidable feminine challenge to Hollywood.

Her marriage to Captain Philip Astley, in 1931, brought about her temporary retirement from the screen, but, to the delight of her many admirers, she returned to the studios recently in *I Was a Spy* and *Sleeping Car*.





Left. Lilly (Marlene Dietrich), a young village girl, falls a victim to the wealthy old roué Baron von Merzbach (Lionel Atwill).



Above. Lilly got a position in her aunt's library in Berlin, where she met Waldow, a sculptor (Brian Aherne), who persuaded her to pose for him.

The SONG of SONGS

MARLENE DIETRICH makes her first appearance under a director other than Josef von Sternberg, her discoverer, and, some people say, her guiding genius. This strongly dramatic human story, based on the famous novel by Hermann Sudermann, is directed by Reuben Mamoulian, and gives Marlene a chance to run through the entire gamut of emotions.



Below. The Baron reminds his victim that her lover Waldow had driven her into his arms by giving her up.



Lilly evades her aunt's watchful eye and slips out at night to Waldow.

Above. Waldow starts on the nude figure which is to be his masterpiece, using Lilly as his model.



Frau Rasmussen (Alison Skipworth) tells Lilly that she had informed the Baron that she did not allow her niece to accept presents from gentlemen.



ADORABLE

THIS lavishly set and tuneful musical comedy marks the Hollywood debut of Henry Garat, the famous French artiste, who is regarded as a rival to Chevalier, and gives Janet Gaynor, as the Princess of a mythical kingdom, a part for which she is well suited. Garat has the rôle of a lieutenant who woos the Princess under the impression that she is a manicurist—in which guise she attends a fancy dress ball.



The young lieutenant (Henry Garat), having been promoted to a high army post, discovers that he owes his new rank to the influence of the Princess (Janet Gaynor).

After all their difficulties have been straightened out the Princess and her lover make their dreams come true.

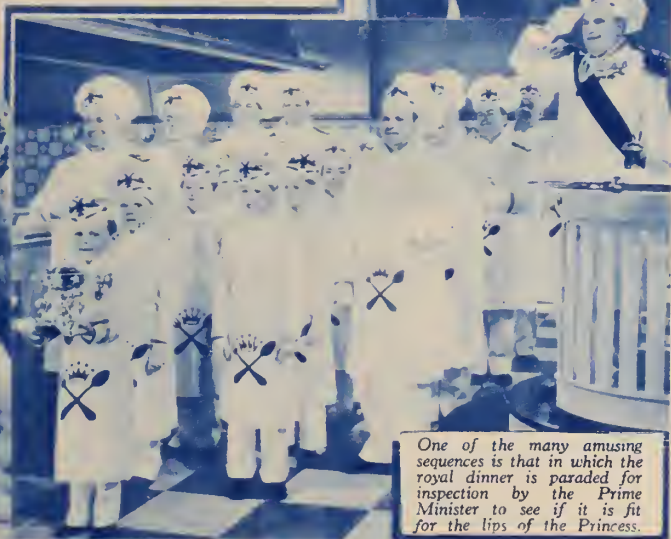


Janet Gaynor reverses her usual Cinderella rôle and exchanges her rags for royal raiment with a charm that will delight all her fans.



The Prime Minister (C. Aubrey Smith), on discovering the indiscretions of the Princess, conceals his annoyance beneath a mask of friendly badinage.

The Princess forgot all the cares of the palace in the delights of being wooed by the handsome lieutenant.



One of the many amusing sequences is that in which the royal dinner is paraded for inspection by the Prime Minister to see if it is fit for the lips of the Princess.

Falling for YOU

THERE is probably no better starring comedy team in this country than Jack Hulbert and Cicely Courtneidge, and they are together again to delight us with their own individual styles of humour in this amusing story as rival journalists searching for a scoop story about an heiress who has fled to Switzerland from an unwelcome marriage.



Jack Hulbert as a go-getter journalist also displays a flair for detective work by disguising himself as a porter, while tracking down an heiress for a story.



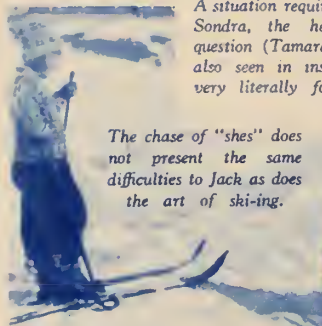
Still falling! The intrepid journalist finds that snow is not such a soft proposition as it appears on the surface.

Left. Jack falls in love with the heiress.

The rivals in journalistic scoops. Cicely puts one across her competitor, a fact that Jack seems to resent somewhat haughtily.



A situation requiring tact. Sondra, the heiress in question (Tamara Desni) also seen in inset, falls very literally for Jack.



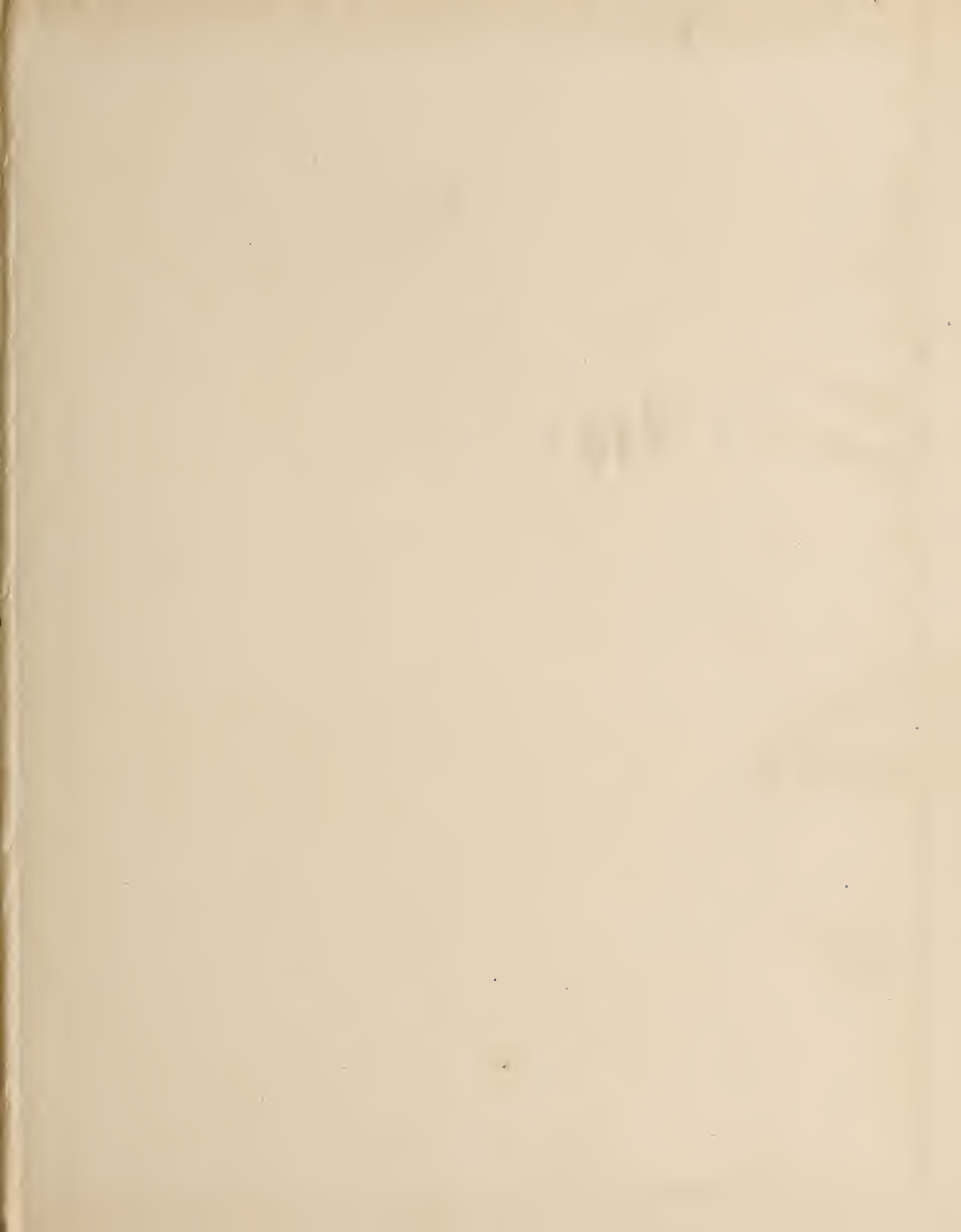
The chase of "shes" does not present the same difficulties to Jack as does the art of ski-ing.



Jack, modestly self-confessed as the world's greatest go-getter, is told by his chief (Alfred Drayton) that his room is preferable to his company.



Cicely celebrates a little victory over her newspaper rival by beating her own drum—having no trumpet handy to blow.





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